LIBRARY OF CONGRESS

THE LIBRARY OF CONGRESS ★
1800

Scanned from the collections of
The Library of Congress

AUDIO-VISUAL CONSERVATION
at The LIBRARY of CONGRESS

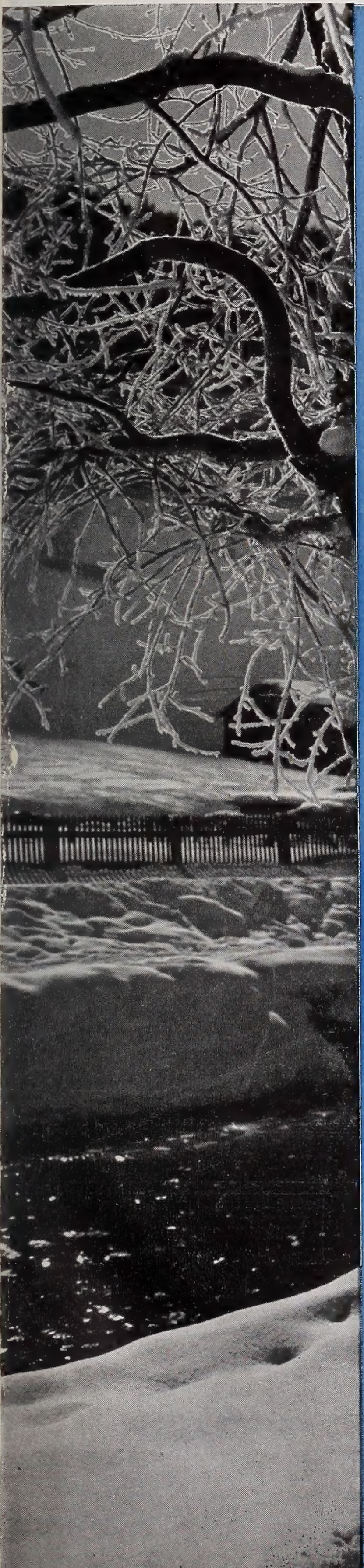
Packard Campus
for Audio Visual Conservation
www.loc.gov/avconservation

Publisher's Bind.

Amateur Movie Makers

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.



JANUARY, 1943

25c

★ FILMING AN AWARD WINNER

• Producer of "Russian Easter" tells how he made winner of 1942 Hiram Percy Maxim Memorial Award.

★ *Camera viewpoints*

• Angles and camera positions to accomplish specific effects are discussed and illustrated.

★ A STUDENT RECORDS HIS COLLEGE

• How the business careers of Antioch's students were recorded in a movie making job that carried the filmer into businesses of almost every type.

★ LIGHTING FOR COLOR INDOORS

• A survey of fundamentals in lighting interiors for Kodachrome shooting.

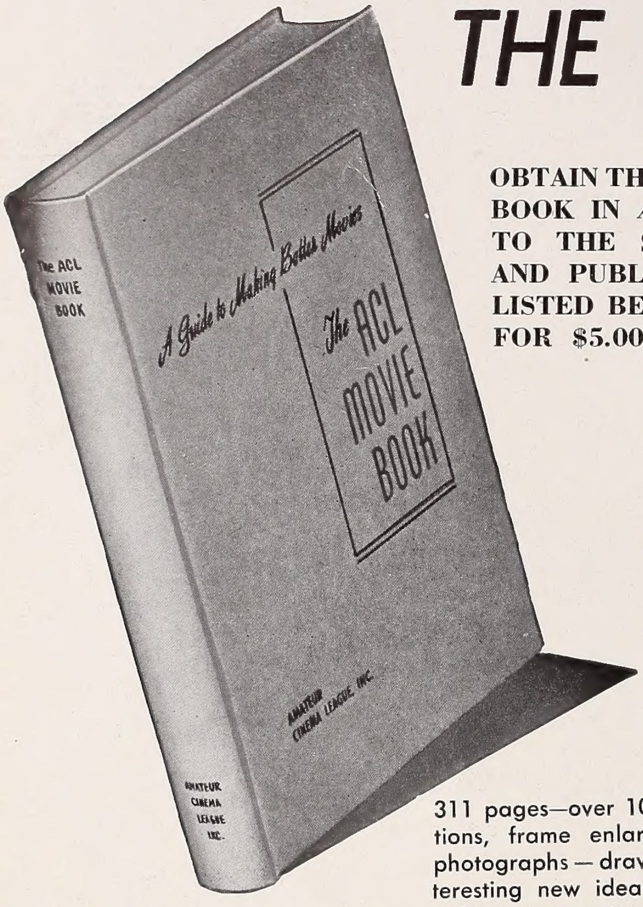
★ A TRIPOD TITLER

• If you haven't an outfit for title making, use your tripod. This article tells how.

TR 845
.A5

Every New Member of the Amateur Cinema League gets

THE ACL MOVIE BOOK


The ACL Movie Book
A Guide to Making Better Movies
The ACL Movie Book
Amateur Cinema League, Inc.
Amateur Cinema League Inc.

OBTAIN THIS GREAT BOOK IN *ADDITION* TO THE SERVICES AND PUBLICATIONS LISTED BELOW *ALL* FOR $5.00 A YEAR

311 pages—over 100 illustrations, frame enlargements—photographs—drawings—interesting new ideas—simply written—accurate—complete—full index.

The most complete and comprehensive book on amateur movie making. It was written by the staff of the Amateur Cinema League—compiled from their experience in serving thousands of movie makers for over fifteen years. It tells you what you want to know because it comes from the needs and questions of over 25,000 League members—every one a real movie maker.

This valuable book is packed with information and it is simply written in an informal style. You will find it fascinating, and you may be sure that the information it contains is correct—IT'S AN ACL PUBLICATION.

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Ave.
New York, N. Y., U. S. A.

Date........................

I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $5.00, made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To *nonmembers*, subscription to MOVIE MAKERS is $3 in the United States and possessions; $3.50 in Canada, $3.50 in other countries.)

MEMBERSHIP.................................$5 a year

Name..

Street..

City.................................State.........................

Jan. '43

★ **MOVIE MAKERS** . . . Membership includes a subscription to Movie Makers monthly, which covers every phase of amateur and practical filming. Each month there are articles for the beginner as well as for the experienced movie maker.

★ **Technical consulting service** . . . Any League member can put his movie making problems up to the technical consultant, and he will receive prompt, detailed service.

★ **Continuity and film planning service** . . . The continuity consultant will aid you in planning specific films by offering you continuity and treatment suggestions, ideas on editing and title wordings.

★ **Club service** . . . Those who wish to organize a club—either for the production of films or for the interchange of ideas between cameramen—will obtain full aid.

★ **Film review service** . . . You may send films to the League for criticism and review.

★ **Booklets and service sheets** . . . These are available to all members. Booklets are sent automatically, as published, to members who request them. Booklets now current are:

- Color filming—27 pages, *illustrated*
- Featuring the family—34 pages
- Lighting personal movies—37 pages, *illustrated*
- Films and filters—31 pages, *illustrated*
- Building a Dual Turntable—30 pages, *illustrated*

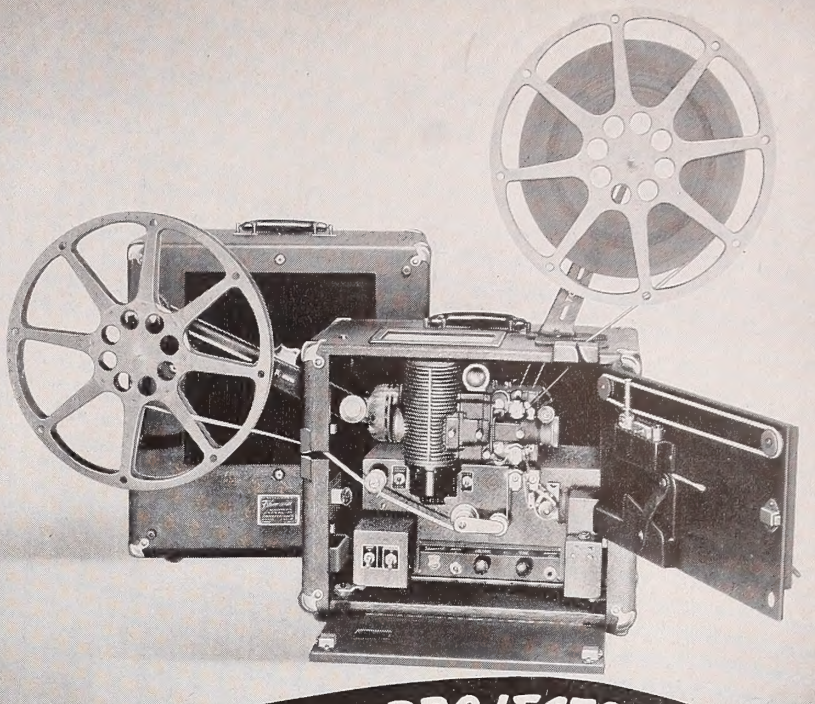
★ **Equipment service** . . . The League aids members in locating new equipment.

★ **Film Exchange** . . . A member may list his films for temporary loan among other members and will receive in return a list of films offered by other members.

★ **Special services** . . . in two important fields are available. Through the Film Review Chart a member can get particularly efficient criticism on his reels. By means of the Film Treatment Chart, a member may secure individually prepared film plans and continuity outlines. These charts are supplied on request to members only.

GET THESE INDISPENSABLE FILMING AIDS AT ONCE FOR **Five dollars a year**

THE NEW 16mm. Filmosound V



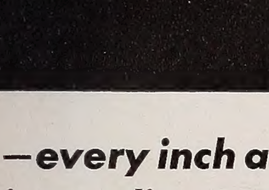
—every inch a Bell & Howell Projector in quality and performance in spite of restricted use of critical materials

The new Filmosound "V" Projector is in every way typical of the quality and precision you naturally associate with all Bell & Howell products. It is sturdy . . . precision built . . . easy to operate . . . every feature essential to superb projection and film protection . . . and incorporates these features in spite of the fact that critical materials are restricted in its manufacture.

While the new Filmosound "V" Model is available only to our armed forces, it is indicative of the better "things to come" from Bell & Howell craftsmen when peace is restored.

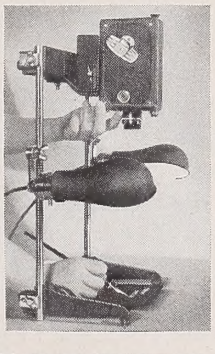
Filmo Accessories

That Every Home Movie Enthusiast Should Own



FILMO CARRYING CASES

There is a Filmo carrying case especially built for the model Filmo you own—and built to Filmo quality standards. Whether you want a sheath case that provides space for the camera only . . . or a compartment case that provides extra space for film, lenses, etc., you'll do better by choosing a genuine Filmo case that fills the bill perfectly. See your camera dealer. Prices range upward from $3.20.



CHARACTER TITLER—for producing titles of any style, including fingers writing, animated titles, maps, graphs, diagrams; also cartoon movies, miniature sets, small subjects (flowers, insects, etc.) and still pictures. The outfit includes an adjustable title card holder and reflector clamped to each spacer rod. Models for use with 16mm. and 8mm. Filmo Cameras.

For these—and other available Filmo Accessories, see your motion picture camera dealer. In many cases, accessories are still available from his stocks, even though they may be out of production for the duration.

THIS IS A SAMPLE
OF A TITLE
MADE WITH MOVABLE
CELLULOID LETTERS
ON A
FILMO
TITLE BOARD

Make "Letter Perfect" Titles with FILMO TITLE BOARD

Filmo Title Boards are neatly framed black fabric-covered backgrounds closely grooved to permit easy placing of the letters. The letters come in a special compartment box, making the entire outfit complete and professional.

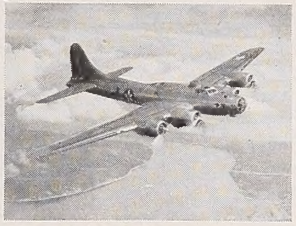
Price—without letters	$8.25
Standard set of letters	8.00

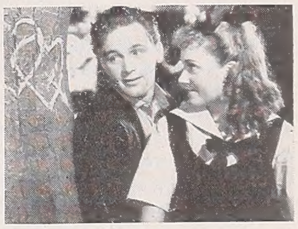
ENLIST YOUR PROJECTOR...

Show These Newest Films for Victory!

This war is every American's fight. And the harder everyone fights on every front—the sooner the hour of Victory. You and your projector are in a position to render invaluable service, because with your projector and the B&H Filmosound Library you can help bring the *real meaning* of the war right home to hundreds of your fellow men.

Briefly described below are a few of the latest Filmosound Library releases that will enable you to do this important job. There are thousands of other films available to you through the Filmosound Library—purchase or rental—covering every need and every subject. See your dealer for timely suggestions on how you can use your projector to hasten Victory.





AMERICA CALLING
Take your place in CIVILIAN DEFENSE

AIR FORCE and NAVY FILMS—for preflight and preinduction high school training.

★

NORTH AFRICA—two new sound films by Count Byron de Prorok. Select films on every war theater.

★

GOOFER TROUBLE—a typical British Civilian Defense film. More than 200 British films available.

★

OUR TOWN—Thornton Wilder's Pulitzer Prize play—a "Ten Best" selection; cut for school use.

★

CIVILIAN DEFENSE—many films to meet vitally important problems of mass education.

★

"E" FOR EXCELLENCE—shows how the Army-Navy Award for extraordinary performance is won and presented; one-reel; sound. Service charge 50c.

Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Est. 1907*

BUY WAR BONDS

BELL & HOWELL COMPANY
1843 Larchmont Avenue
Chicago, Ill.

Without obligation, please send me, free:

- ( ) Catalog of British Civilian Defense Films;
- ( ) List of Available Accessories;
- ( ) Detailed information on new Filmosound Model V;
- ( ) Details on new films from Filmosound Library listed below.

. . . .

. . . .

. . . .

Name . . . .

Address . . . .

City . . . . State . . . . MM 1-43

PRECISION-MADE BY *Bell & Howell*

★★ SHARE *Your Pleasure in Your Movie Equipment!* ★★

"With My
Revere 8 mm
PROJECTOR
I Show Movies

TO CHILDREN
OF WAR
WORKERS"

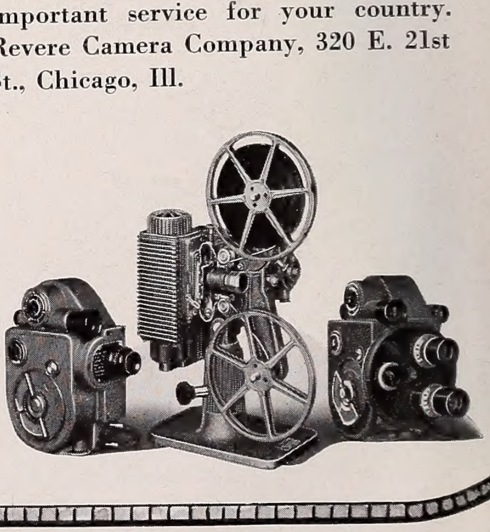
A Patriotic
Revere Owner

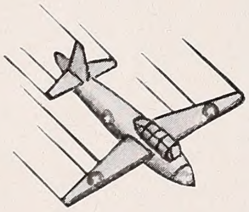
THE family **home-movie projector** is now serving a **new** war-time role. In play schools, day nurseries and homes, it is bringing wholesome entertainment to boys and girls whose mothers work in war plants.

Owners of home-movie projectors, more and more, are volunteering their time and their equipment for this patriotic service. From their own collections and from the film libraries of camera stores they are showing animated cartoons and comics, nature study pictures and other interesting and informative juvenile subjects.

Owners of Revere Projectors will find many 8 mm films in black-and-white or beautiful natural colors that are suitable for young audiences. Ask your dealer for his latest list! You will find it surprisingly easy to plan programs that win the approval not only of the youngsters but of the authorities who are in charge of the child-care projects.

Showing movies to children of war workers is only one of many ways of **sharing your pleasure** in your movie equipment. Write and tell us how **you** are using your movie camera and projector in Civilian Defense, Scrap Salvage, Red Cross work or some other important service for your country. Revere Camera Company, 320 E. 21st St., Chicago, Ill.





REVERE
Precision-Built
AIRCRAFT
INSTRUMENTS

and war supplies are being delivered to our Army, Navy and Marines in steadily growing volume. The skilled craftsmen who used to make Revere 8 mm Cameras and Projectors are now concentrating one hundred per cent on war production . . . So if you are a fortunate Revere owner we suggest that you take care of your camera and projector and ask you to share your pleasure in your equipment with others.

★ *Buy* U. S. ★
WAR SAVINGS
BONDS and
STAMPS

Revere *Quality 8mm Home Movie Equipment*

MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 18 **January, 1943** **Number 1**

Cover photograph . . . . *Monkmeyer*

Closeups 6

There's hope ahead, *editorial* 9

Filming an award winner . . . . *George W. Serebrykoff, ACL* 10

Telling the "Y" 's film story . . . . *Frank A. Miller, ACL* 12

A student records Antioch . . . . *George Chuck Klein, ACL* 13

Amateur clubs . . . . *James W. Moore, ACL* 14

Lighting indoor color shots . . . . *Walter Bergmann, ACL* 15

Practical films . . . . *Donald Maggini* 16

Camera viewpoints 17

The clinic . . . . *Kenneth F. Space, ACL* 20

A tripod titler . . . . *O. S. Granducci, ACL* 22

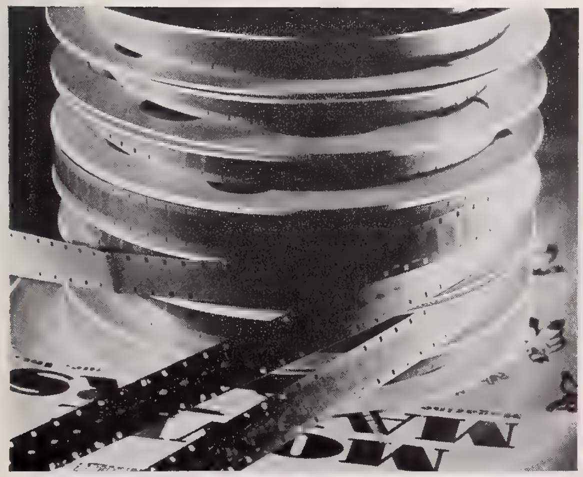
Washington film news . . . . *William M. Nelson* 23

Films you'll want to show 24

News of the industry . . . . *Donald Maggini* 27

Free film reviews 34

Thomas G. Farkas, ACL



ARTHUR L. GALE,
Editor

JAMES W. MOORE
Continuity Editor

KENNETH F. SPACE
Technical Editor

DONALD MAGGINI
Advertising Manager

MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year postpaid (Canada and Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies 25c (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1942, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to AMATEUR MOVIE MAKERS, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York, N. Y., U. S. A. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

THE MOST FOR YOUR MOVIE MONEY!

That's the aim of every camera user—and that's what you have with KIN-O-LUX MOVIE FILM. For the speed and latitude to "get" the picture and the projection quality to "give" finer results provide a more complete enjoyment in motion picture making — at prices lower than any other film of comparable quality.

KIN-O-LUX MOVIE FILMS

KIN-O-LUX GOLD SEAL
Indoor Only
(No Outdoor Ratings)
Weston 100;
Scheiner 29°

KIN-O-LUX No. 3
Indoor-Outdoor
Weston 50; Tung .40
Scheiner 26°;
Tung .24

KIN-O-LUX No. 2
Outdoor
Weston 12;
Scheiner 20°

KIN-O-LUX No. 1
Outdoor
Weston 8;
Scheiner 18°

Go to your dealer today. Ask for KIN-O-LUX FILMS in the size and footage you require. They are still available. If your dealer cannot supply you (the demand grows greater every day) go to another nearby dealer or write directly to us.

KIN-O-LUX, Inc.
Dept. X1 • 105 W. 40 St. • NEW YORK CITY

Closeups — What filmers are doing

The war, as you must know, has made some strange bedfellows on occasion. And yet the great majority of these new associations turn out with unusual felicity and contentment. Fred C. Ells, FACL, for example—producer of *In the Beginning*, *Consider the Lilies*, *Still Waters* and many another lovely lyric to God's handicraft—is now hard at work with North American Aviation, near his home in Southern California. "I am delighted," he writes, "to be part of the big show again."

Edward A. Bollinger, one time fine arts teacher in Buffalo, but of late years a photographic dealer in Halifax, N. S., is another whom the arts of war have called to their ranks. He has but recently returned to his home city, where he will serve the motion picture division of Bell Aircraft Corporation in the production of Airacobra training films for the United States Army. Mr. Bollinger was the producer, in 1935, of *Peggy's Cove* and *Ultima Thule*, two of the last great Ten Best award winners filmed on monochrome stock.

Progress report: Laurence S. Critchell, jr., late technical sergeant in the Anti Aircraft, has been taking officers' training in a Tank Destroyer Regiment at Camp Hood, Texas. . . Gordon L. Hough, who followed him on the League's staff, as assistant to the continuity consultant, is currently at Dartmouth College, in training as a Navy ensign in communications. . . and James N. Young, jr., who followed *him*, is a sergeant in none-of-your-darn-business, now stationed in Africa. . . Their old boss (39) sends greetings, and totters off to buy another war bond.

If your audience tends to fall asleep during a screening of your most treasured film, you may want to follow the example of Thomas J. Farkas, ACL, of Sao Paulo, Brazil. During previous years, when he presented his pictures at a local auditorium, he now admits that the attention was not always of the best. Recently, however, Mr. Farkas whipped together a dual turntable based on ACL directions and employed it with rousing success at his latest soirée. Not a soul blinked an eyelash throughout the entire show. Only trouble was, he reports, that every time he touched one of the two pickups the loud speaker gave off a resounding "Boo-o-o!" . . . Might have helped, at that.

The large fascination of small things continues to appeal to many. Joseph F. Hollywood, ACL, long a recognized champion of the 8mm. way of life, has turned his analytical talents (and his telephoto lens) to examining the amazing enlargement of projected 8mm. images. His findings are presented in *Wonder Film*. Howard N. Scarff, also working in the junior medium, took a look at some of Mother Nature's minor miracles among the Lepidoptera and other orders, reporting with *Insects and Small Animals*. Carl Anderson, ACL, on the other hand, preferred to create his own tiny wonderland, using paint, pencil and papier mâché to bring to life, in charming animation, an incident from a popular book.

Since our last report on the matter, Sgt. A. C. "Jack" Proctor, ACL, of the Melrose (Mass.) Auxiliary Police, has run twenty civilian defense movie shows in but twenty six days—and has pushed his sale of war bonds and stamps well beyond the $8,000 mark! In recognition of this outstanding effort, Mr. Proctor has been one of four persons in the First Civilian Defense Area recently cited by James N. Landis, director of the Office of Civilian Defense, for contributions to the war effort. Speaking at a dinner in Boston's Hotel Statler, Director Landis said, in part, "As one of New England's unpaid and unsung volunteers, you have typified our American way of life . . . It is gratifying to extend to you personally the sincere appreciation of the Office of Civilian Defense."

Mr. Proctor, however, is not one to rest on even these splendid laurels. It is his present ambition to spread this fine service throughout the State of Massachusetts, and he asks that anybody who can beg, borrow or steal a 16mm. sound projector get in touch with him at once. The address: 16 Sherwood Road, Melrose. The telephone: Malden 3223, for days; Melrose 0385, at night.

Max O. Lee, ACL, of Detroit, has been doing his bit for the war effort in a slightly different way, but we don't doubt just as effectively. Mr. Lee's corps has been the Auxiliary Firemen, and for them he has chosen to use his camera instead of his projector. When he last wrote, *Amateur Smoke Eaters*, a 1600 foot, 16mm. monochrome film of their training program, was virtually complete. It had, in fact, already been previewed by some 200 members of his own battalion, by Detroit's Fire Chief and officers of the Public Relations department.

HERE'S THE CASTLE FILM EVERY PROJECTOR OWNER HAS BEEN WAITING FOR!

"YANKS INVADE AFRICA!"

Now! Own for surprisingly little the actual pictures of the American invasion of Africa! Thrill yourself, your family and your friends with scenes of an action that will live forever! See the massing of the greatest invasion armada the world has ever known! Hold your breath as the Allied ships sail through deadly waters to their glorious destiny! See our forces actually landing! See them cheered by French and natives! Here is a great historic picture every projector owner will be proud to own! Show it on your screen now!

BOTH IN *ONE* CASTLE FILM SCOOP!

"VICTORY OVER ROMMEL!"

World history is enacted before your very eyes in this smashing film record! Here are pictures that show on your own screen the first great Axis defeat! Rommel battered from the gates of Suez! His shattered forces in reeling, beaten flight! See burning trucks! Flaming enemy planes! Blasted tanks! Desert-sea-air war in all its fury! These are scenes you'll want to see again and again—that you'll want to show at home, at your club, at patriotic gatherings! No film collector should miss it! Own both of these great historic chronicles—all in one film—*now!*

All Castle 16 mm. Films are Vap-O-Rated.
All Castle 8 mm. Films are also treated.

SEE YOUR PHOTO DEALER—OR SEND HIM THIS HANDY ORDER FORM TODAY!

FREE! New 32-page 1943 Castle Films' Catalogue describes over 100 great movies. Check below for your copy!

START YOUR PERMANENT RECORD OF LIVING HISTORY NOW!

CASTLE FILMS INC.

RCA BLDG., NEW YORK
FIELD BLDG., CHICAGO
RUSS BLDG., SAN FRANCISCO

ORDER FORM

Please send Castle Films' "Yanks Invade Africa" and "Victory Over Rommel" (both in one film) in the size and length checked.

8 mm. 50 ft.	**$1.75**	☐
8 mm. 180 ft.	**$5.50**	☐
16 mm. 100 ft.	**$2.75**	☐
16 mm. 360 ft.	**$8.75**	☐
(Also available in 16 mm. Sound on Film—$17.50)		☐
Remittance enclosed		☐
Ship C.O.D.		☐

*Name*________________
*Address*________________
*City*________________
*State*________________ MM-1

Send Castle Films' **FREE** Catalogue ☐

Copr. 1942, Castle Films, Inc.

Wollensak means Good Lenses

"PETER," by Norman C. Ehlke of Rhinelander, Wisconsin. Notice the contrast, tone gradation and sharpness of detail in this prize-winning picture. Doesn't this appealing photograph exhibit results you'd like in your own enlargements? Norman Ehlke writes, "I use a Wollensak *f*:4.5 Enlarging Velostigmat for all of my enlarging. With it I've made prints up to 22 x 28 inches from $2\frac{1}{4}$ x $2\frac{1}{4}$ negatives with excellent results." Improve *your* photography with a Wollensak.

For Movies, Candid, Enlarging, Action, Stills

WOLLENSAK OPTICAL CO., ROCHESTER, N.Y.

THERE'S HOPE AHEAD

AS THIS is written, there seems to be reasonable hope that the new year holds out a better prospect than pessimists would admit, even if that prospect does not match every desire.

A sane appraisal of the state of the war in Europe—which citizens of a free country may make, despite the surly objections of some officials—gives real basis for encouragement. Our European enemy is staggering under heavy blows. In the first World War, the same enemy did not wait to be slaughtered; he capitulated, while he yet had some bargaining power. It is possible that he will throw up the sponge a second time, declining to be a "bitter ender." Hopefully, if this happens, we shall know better how to win the peace, in setting up terms for him.

Events in the Pacific offer less rosy prospects, but we have already done more than many persons had thought possible. If we do not have a clear advantage, we have, at least, greatly bettered the chances for victory at not too distant a time.

Non theatrical movies have weathered the hard going, and they can share in the hopes for better days soon. Equipment and film have, in some instances, been difficult to get, but personal movie making has not stopped. Determined and ingenious lovers of substandard filming have found war time ways of keeping their interest alive, in the face of insistent demands upon their time and their money. They have not opposed the attitude of some governmental units, that have made purchases and reservations of material far in excess of any reasonable needs, even if they have considered that attitude unjustified by genuine military requirements. Movie amateurs have taken restrictions in good temper, but they have not let these restrictions separate them from their hobby. They have filmed when they could and they have projected and studied, when they could not film.

Now, they look ahead. They see that a great many people have realized what they themselves have known right along, that substandard movies have a great capacity for all kinds of important service. They have taken a quiet satisfaction out of the wide use of their medium by the government. They are glad that the world has come to their way of thinking that motion pictures are not necessarily all of the Hollywood kind, valuable as the Hollywood product is. They know that, when the world is again at peace, movies will be means of accomplishing a great many more things than the excellent and inexpensive theatrical entertainment of millions of persons.

Those who have been pioneers in substandard filming and substandard film use will come into their own in the time that lies just ahead. They have been honest, intelligent and sincere. They will see to it that substandard movies go forward with the same concepts of responsible service that these pioneers have brought to them.

ACL

The AMATEUR CINEMA LEAGUE, Inc. *whose voice is* Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

DIRECTORS OF THE LEAGUE

STEPHEN F. VOORHEES, *President*	New York City
JOHN V. HANSEN, *Vice President*	Washington, D. C.
ETHELBERT WARFIELD, *Treasurer*	New York City
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
H. EARL HOOVER	Chicago, Ill.
HAROLD E. B. SPEIGHT	Canton, N. Y.
FLOYD L. VANDERPOEL	Litchfield, Conn.
T. A. WILLARD, FACL	Beverly Hills, Calif.
ROY W. WINTON, *Managing Director*	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

Amateur Cinema League offices are open from
9:00 A.M. to 5:00 P.M., Mondays through Fridays

16mm. scenes by George W. Serebrykoff, ACL

James W. Moore, ACL

• Frames from *Russian Easter,* film of the Russian Church and of home life, which won the Hiram Percy Maxim Award for 1942. Center is Hiram Percy Maxim Memorial, at ACL headquarters, on which name of winner will be engraved.

PLANNING AN AWARD WINNER

GEORGE W. SEREBRYKOFF, ACL

THE film, *Russian Easter*, is, primarily, the result of a desire to produce a picture that would be of interest to a wider group of people than just my circle of relatives and friends. This particular subject was chosen for several reasons. It was, first of all, one that I knew well and felt deeply. Besides, its filming would not require actors nor acting ability, and I felt that the work involved would not be beyond my movie equipment. Having once decided upon the subject, I began to think about the most effective way of its presentation. I did not want the picture to be a "how" film, nor merely a record; I was very anxious to have some sort of theme and, after considerable mental tossing, I arrived at what was to be my leitmotiv, in reality two distinct themes running parallel to each other—that is, the rebirth of nature (Easter in nature) and Easter in the Church and home. The home, of course, would be my own.

Using a pad of convenient size that I could always carry with me to jot down ideas when they came to me (they usually come to me at the oddest times), I began my scenario. First, I put down my main theme, giving myself my word of honor not to stray from it. Then I began putting down notes, which I call "sequences," that would illustrate in pictures each of my themes. On those pages headed *Spring*, for example, would go such entries as grass showing through patches of snow; shots of trees with naked branches, but with some grass growing on the ground; the opening of a window and wind fluttering the curtains; budding trees and similar shots.

Keeping in mind that my nature scenes would have to be combined with the religious motive, I tried to avoid representations of a lusty, pagan spring, as would

Scheme for "Russian Easter" was prepared in great detail

be shown by rushing torrents, for example; so, I looked for quiet, softly colored, slowly changing scenes of spring. Then, under the heading *Church*, I would put down such items as church during Lent; confession; Holy Thursday; blessing food and so forth. For *Home*, I noted cooking; setting the table for the feast; getting ready for church and other activities. I put down, over a period of time, as many "sequences" as I could think of, not only because I wanted a wide choice, but also because I felt that I should probably have difficulty in filming some of my scenes and that I should have to abandon them. I had on hand, finally, three lists of "sequences," which, when properly combined, would probably tell in film what I wanted to say. The choice of type of film came at this point. Kodachrome was the selection, since with it I could change gradually from monochromatic snow scenes to vivid color, as nature does, and I should be able to show things connected with the church, for which black and white simply would not do.

After having put in chronological order the sequences under each heading, I worked each one out as a guide for the shooting. I can best illustrate this procedure by an actual example.

Church. Sequence No. 1.

Fade in. Long shot of church (underexpose).
Medium shot of church.

Dissolve to interior of church, showing burning candles; figure approaches from left, crosses, places candle in candlestick.

Dissolve to another interior scene, showing ikon; figure continues action to left.

Cut to several atmospheric shots, showing the church's interior, burning candles, light playing on gold decorations.

Cut to crucifix in very somber lighting. Fade out.

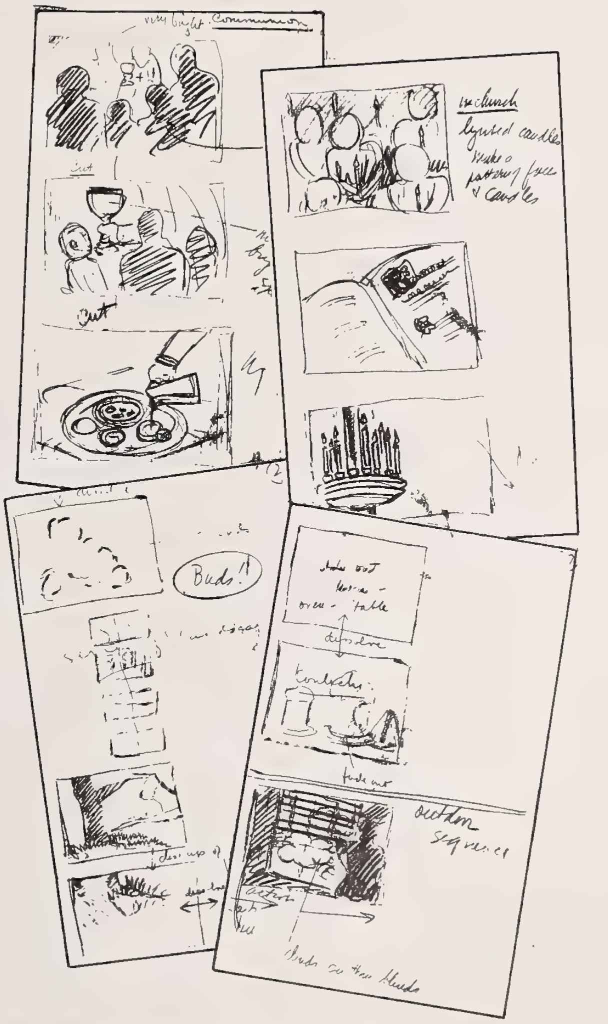
After the written material was prepared, I drew sketches to serve as a guide in composition for the important scenes. I always felt, somehow, in watching professional movies, that, if the projector were stopped during some scene, the resultant "still" would conform to laws of composition and would be a pleasing, well balanced picture.

In working out each sequence in this way, I readily eliminated duplications of ideas, and I cut out those sequences that I knew I could not film for one reason or another. Then came the matter of joining the remaining sequences into what was to be the finished film. The problem of transition between scenes of nature, home and church was solved partially by titles, which prepared one for a change in scene, partially by symbolic representation. For example, one scene shows the church in the rain. Here the element of nature is immediately combined with the church, and, once this is established, the theme continues—a shot inside the church includes a worshipper's dripping candle, and this scene is followed by a shot of a dripping drain pipe; tears of devotion on a worshipper's face would be followed by a shot of raindrops running down a window pane. Unfortunately, because of limitations, I was unable to use many of these ideas. My favorite method of transition is to end a sequence with a scene of some object and to begin the next scene with a close view of a similar object, but of course in a different location—one that fits the new subject. For example, one could end a dinner sequence with a shot of a centerpiece of roses and then begin the next sequence with a closeup of a rose bush, which might be followed by a shot of people walking in a garden.

In one of the sequences in *Russian Easter*, the housewife, after having prepared food, approaches the window and pulls up the blinds. Through the window can be seen a blue sky with white clouds. This shot is followed by several scenes (made outdoors) of clouds only; then come views of budding trees. This series of shots covers the transition from the house to the countryside. Several nature scenes follow; then, there is a closeup of grass, which dissolves into a closeup of an Easter table decoration made with grass, into which the housewife is placing Easter eggs. The audience is now back inside the house.

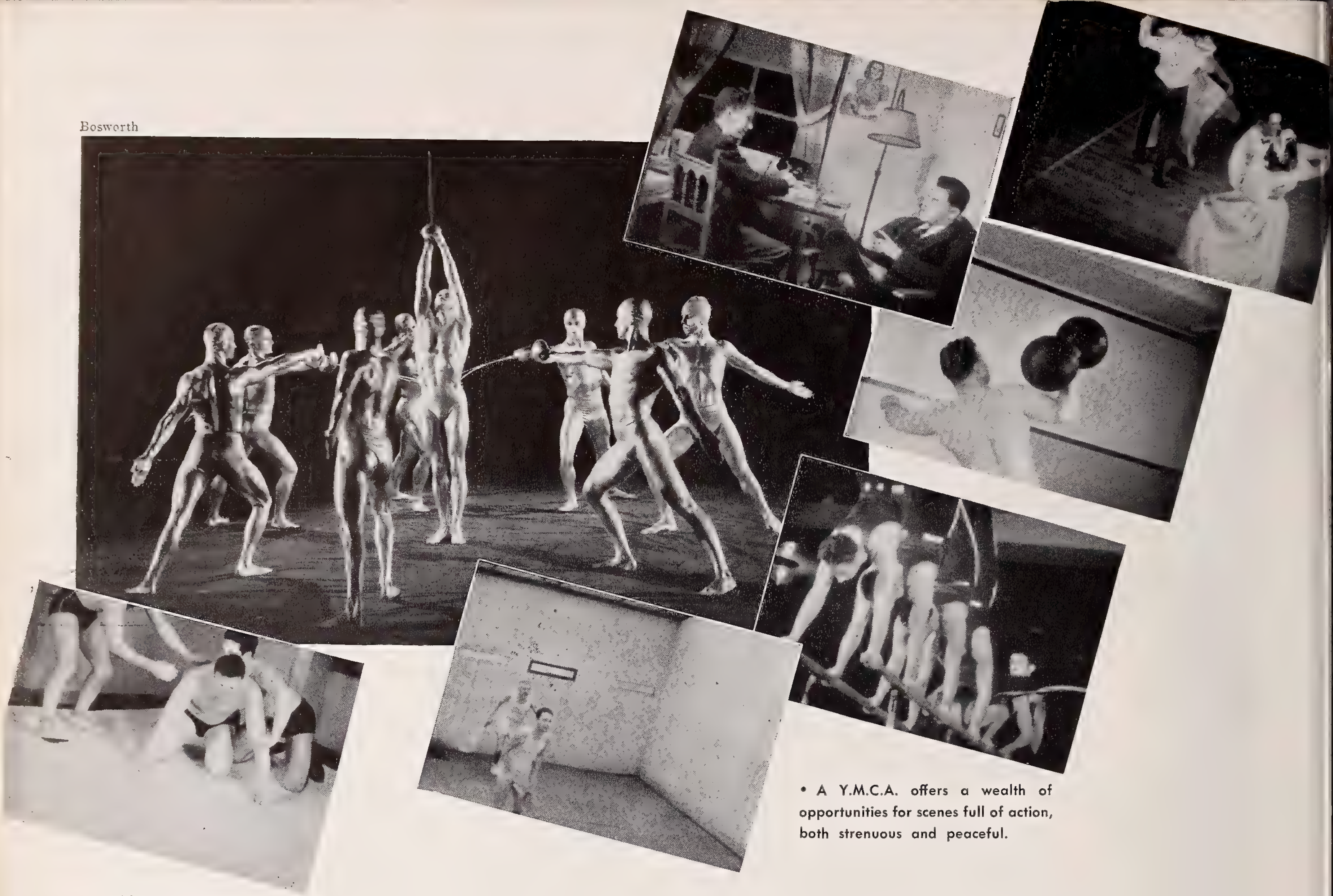
Actual shooting was done with strict adherence to the script, although the different sequences were filmed according to convenience and not in chronological order. Besides making the filming easier, this procedure resulted in a great saving of film, as only 1100 feet were shot from which the 900 foot film was made.

The interior church scenes presented the most difficult filming problems. Church lighting being what it is, shooting had to be done after [Continued on page 25]



• Pages from author's notebook, compiled before production of *Russian Easter*. Rough sketches present compositions and transition ideas that he used in film. Successive scene compositions were studied in relation to each other.

Bosworth



• A Y.M.C.A. offers a wealth of opportunities for scenes full of action, both strenuous and peaceful.

16mm. scenes by
Frank A. Miller, ACL

TELLING THE "Y"'s FILM STORY

Central Y.M.C.A. in Brooklyn is subject for 16mm. movie

FRANK A. MILLER, ACL

THREE men and a camera, plenty of enthusiasm, sufficient Kodachrome film and a desire to do a good job created an 800 foot picture story of the activities of Central Y.M.C.A., in Brooklyn, N. Y. This movie sets forth the institution's facilities for providing a healthier and happier life for men and boys and its contribution to their characters.

In the past, the Central "Y" told its story by personal contact, direct mail and other methods. This story reached thousands of persons, but there were other thousands to be reached more effectively by the pictorial vigor of the motion picture.

How to do it? We had only a 16mm. camera with an *f*/1.9, one inch lens, a tripod and six reflectors, each using No. 4 flood bulbs, borrowed from the Tripod Club when they were needed. Could it be done? The proof lies in the favorable reception of the finished product by membership secretaries and by uninformed non members. The filmers have provided the only criticism of the task.

The writer, who is a movie and "still" amateur, did the work in collaboration with Walter Gottfried, president, and Victor Kiffe, former president, of the "Y" 's Tripod Club. And the three of us have since discovered that we could have improved upon the technique. As it was, every minute spent in making shots without elaborate equipment and special lighting was a challenge to our ingenuity and our initiative. Surprisingly few shots were wasted in editing, and the final cost of the picture would make Hollywood's "Poverty Row" sit up and take notice. And we had plenty of fun doing it!

A shot of the Central "Y" building, towering above its neighbors, was the natural first sequence. We faded in and then closed forward to the main entrance, with a middle distance shot of "Y" members entering and leaving through the revolving door. Closeups conveyed the activity and offered a leisurely progression into the rotunda of the building. Montage shots of men and boys in all walks of life—"the butcher, the baker and the candlestick maker"—follow in quick succession.

We believe that we captured the spirit of the richest and the poorest of the "Y" 's constituency, all finding a common interest in the recrea-

[Continued on page 28]

A STUDENT RECORDS ANTIOCH

Unusual college obtains unusual Kodachrome film

GEORGE CHUCK KLEIN, ACL

MOST colleges, like Antioch, have produced a motion picture portraying a few of the activities of their undergraduates. Such a film will usually follow a specific pattern of college life, showing the campus buildings and the social and academic activities of the students. But movie possibilities at Antioch were not limited to the beauty of the campus.

Antioch's unique quality lies in its cooperative plan of education, a radical change from the pattern of other colleges. Every ten weeks, 360 Antioch students leave the college campus to take regular paid jobs on the larger campus in the "world of work." They trade the classrooms for laboratories, offices, hospitals and factories; they trade dormitory rooms for boarding houses, Y.M.C.A.'s and Greenwich Village apartments; they trade textbooks for *Time*, *Life* and the *Chicago Tribune;* in short, they live like the millions of other Americans who work for a living.

When I arrived on the Antioch campus in 1939, I found it a dynamic place. I thought that we had something to show the world, and I chose to do it through the medium of a motion picture. In the spring of 1941, I presented the idea of making a movie to the College Personnel Department and I asked the members to let me spend my next "co-op" job period making a film on Antioch. They seemed interested enough and arranged to have me show to a group of the college administration and publicity committee a few hundred feet of Kodachrome film that I had already taken around the campus.

No matter how good a salesman I might have been, nothing would have impressed that group so much as seeing the old Antioch Towers in the glory of Kodachrome before their very eyes. Before the bulb in the projector had a chance to dim, one member of the publicity committee rose to his feet and said, "I donate twenty five dollars out of my own pocket for making this movie." This expression seemed to be typical of the feeling of the entire audience, and the very next week enough money had been appropriated to start production, and I got one of the most unique jobs in the history of the Antioch College Personnel Department.

For six weeks, I traveled over 6000 miles, visited thirty five different cities, filmed over sixty jobs and shot nearly 4000 feet of Kodachrome film. The first few weeks were spent on the campus, collaborating with the members of the Personnel Department in

[Continued on page 30]

16mm. scenes by George Chuck Klein, ACL

• In center is George Chuck Klein, ACL, producer of *Campus Frontiers,* film of Antioch students. Frames are from the picture.

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Contest in Kenosha

Jewels of the Sea, a 16mm. color record of a shell collector's hobby, produced by W. W. Vincent, jr., ACL, has been announced as the Grand Award winner in the recent second annual contest conducted by the Kenosha Movie Makers Club, in Wisconsin. *The Home Front*, by Lewis P. Rasmussen, ACL, placed second in the 16mm. division. Place winners in the 8mm. section were Charles W. Allen, ACL, and Emery S. McNeil, ACL, with films of hunting and a Rotary convention, respectively. More than 200 persons paid forty cents each to see the award winning films at a public screening, which paid for the two first place cups and the Grand Award trophy offered by the club. Five members of the neighboring Ra-Cine Club acted as judges.

Metro ballots

New officers for the current year have been chosen by members of the Metro Movie Club of River Park, in Chicago, as follows: Dr. C. Enion Smith, ACL, president; Arthur H. Elliott, ACL, vicepresident; Russell L. Nebrich, secretary; William J. Wright, treasurer. Serving with them on the board of directors are Harry Clarke, Morris Baker, ACL, A. J. Barcal and William Thumann, ACL. Members of the Metro club have been the recent guests of Max Levy at a special screening held in his studio.

MMPC contest

First award and the Ditmars Trophy went to Joseph J. Harley, ACL, in the recent annual contest for members' films, conducted by the Metropolitan Motion Picture Club, in New York City. The prize winning picture, on 8mm. Kodachrome, was entitled *Land of My Dreams*. Other place winners in order were C. Manley Debevoise, ACL, with *Queens Is Ready;* Frank E. Gunnell, FACL, with *The Voorlezer's House;* Sidney Moritz, ACL, with *Sternwheeler Odyssey;* George C. Mesaros, ACL, with *Florida*. The judges were Irene Thirer and Bosley Crowther, theatrical film critics for the *New York Post* and *The New York Times*, respectively.

• Crews at work filming *Fire from the Skies*, production of the Long Beach Cinema Club. Top, studio set for scene of incendiary bomb falling in living room. Bottom, scoring picture at sound studio.

Mildred J. Caldwell, ACL

Midwood movies

The entire gamut of the war activities of the students of Midwood High School, in Brooklyn, N. Y., has been recorded for future study in a 16mm. film completed last term by members of the Midwood Movie Makers, ACL. A descriptive narration geared to the film was recorded on disc. Latest production of this active school unit is a short study of student self government in the high school, showing how the principles of democracy are learned by doing. Paul Aronin is president of the Movie Makers, with Samuel Seltzer serving as director. Film production is under the general supervision of Robert R. Robinson, the faculty sponsor.

Albany on the air

The first of a series of fifteen minute broadcasts about their hobby and their organization was put on the air recently by officers of the Amateur Motion Picture Society, ACL, in Albany, N. Y., over the local station WABY. Arthur J. O'Keefe, president, Madeline Lemperle, secretary, and H. Morgan Gates, of the club's board of governors, took part in the program for AMPS. The society's activities were discussed, standard camera and projection equipment was outlined and listeners were urged to send in their questions on home filming for discussion on future broadcasts.

Staten Island selects

New officers for 1943 have been announced by the Staten Island Cinema Club, as follows: Ernest Miller, ACL, president; Helen Batz, secretary; Herman Andresen, treasurer. Films screened at the election meeting included *Lake Mohawk*, by Mr. Miller; *Dear Diary*, by Helen Loeffler, and *Fluffy, the Kitten*, from the League's Club Library. Plans were discussed for a short club production, but they are still undetermined.

In Union County

Kenneth F. Space, ACL, the League's technical consultant, was the guest speaker at a recent gala meeting of the Union County Cinema Club, ACL, in Elizabeth, N. J. Mr. Space, who took for his subject *You Can Make Better Movies*, illustrated his fundamental points with screenings of *Fluffy, the Kitten, Finny, the Goldfish* and *Big Little Things*, from among his own productions. At an earlier gathering, the Union County group heard from Patrolman Ernest Picard, air warden officer of the Elizabeth Police Department, on the problems of civilian defense. Patrolman Picard backed up his teachings with instructional 16mm. color films which he had produced at Amherst College while undergoing a course of air raid training.

[Continued on page 32]

The source of light should always be outside camera range

Hobart Photo Features

Experienced filmer gives results of his own work

LIGHTING INDOOR COLOR SHOTS

WALTER BERGMANN, ACL

A GENEROUS new crop of beginners in personal movies came into the fold last summer, according to reports from the Amateur Cinema League. These filmers have tried color out of doors, and they are all set to try it indoors. Because I have shot thousands of feet of Kodachrome indoors, I hope that the suggestions which follow will have for these newcomers the quality of a report from one who has learned by experience.

There are certain fundamental differences in taking color pictures outdoors and indoors. First, you must use a different kind of color film entirely, which is Type A Kodachrome, "color corrected" for Mazda lighting. This Type A film has a Weston Mazda rating of 12, which is faster than that of the regular outdoor Kodachrome.

Type A film can be used for both indoor and outdoor shooting. For filming outdoors, a Type A Kodachrome filter is placed over the camera's lens. While this filter reduces the Weston rating from 12 to 8, it brings the speed down only to that of regular outdoor color film, so that you actually do not lose any speed outdoors. If you do not want to use a filter, you can get outdoor Kodachrome for exterior shots, and Type A can be used for shooting indoors. However, if you are going to shoot part of the picture indoors and part outdoors, Type A can serve both needs.

Flood bulbs are great conveniences for indoor movies. They can be used in two twin, fair sized (eleven inch) reflector units, mounted on adjustable tripods, and one single clamp type reflector which make up a serviceable lighting equipment. This assembly is inexpensive and it will last a lifetime. Flood bulbs are very reasonably priced, costing a little more than ordinary electric lamps.

For indoor color, this simple assembly with No. 2 flood bulbs will supply ample lighting for an *f*/1.9 lens. It will serve with an *f*/3.5 lens opening, if the lights are close enough to the subject. An exposure meter will determine the lens setting.

When you set up the lights, do not connect more than three No. 2 bulbs to a single house circuit. I usually connect two to a circuit, and keep a margin of safety.

The fundamental principle of flat lighting for outdoor color prevails indoors. There is no need for unbalanced lighting, to bring out the high lights and shadows; the colors will supply the necessary shading.

With two twin reflector units, the easiest and the best way to prepare the lighting for an indoor color scene is to place one unit to the left of the camera and the other to the right, both about six to eight feet from the subject. The lamps should be raised slightly higher than the head of the subject and should be shining directly on it. Be sure to keep the lighting sets outside the camera field, so that they will not show in the picture. Diagram No. 1 on page 32 illustrates how the lights should be placed.

Subject (S) is eight feet from camera (C), with lights six feet away, supplying the direct illumination. This type of lighting will prove entirely satisfactory if the back wall is very light in color and less than five feet away.

If the wall or background is more than five feet away, or if it is not very light in color, background lighting must be used, or you will lose much of your color in the picture, and it will appear too dark on the screen. A single No. 2 flood bulb in a reflector will supply ample background lighting for a subject that is less than twelve feet from the camera. It should be so placed that it will be out of camera range. Also be careful that the lamp will not be reflected in a window, a piece of furniture or a glass picture. Diagrams illus-

[Continued on page 32]

THE FREEDOM WE DEFEND

• Frames from *32nd Brigade at Camp Niagara,* filmed by Sergeant Harold Berk, ACL, in cooperation with the Canadian Reserve Army.

PRACTICAL FILMS

The non theatrical movie as used for various purposes

DONALD MAGGINI

FOR THE WAR EFFORT

Many 16mm. films made in recent months have been produced in cooperation with government agencies and civilian defense authorities for training and recruiting use, or for education in safety and efficiency that will aid the war effort.

■ Sergeant Harold Berk, ACL, of Toronto, has just completed his film, *32nd Brigade at Camp Niagara,* which he made in cooperation with the Canadian Reserve Army during his training period spent at that camp. This reserve army is a branch of the regular army, consisting of men mostly over military age, who train in their spare time, for the defense of Canada.

The picture is a progressive record of the intensive training program that the recruits are subjected to before they are allowed to return to civilian life. Foot drill, machine gun practice, engineering, building and dynamiting are a few of the activities shown. The film is completely in Kodachrome, 1300 feet; sound effects and musical background are added to it. The National Film Board of Canada has made duplicates of the picture and will use them for recruiting and training in the Canadian Reserve army.

■ *They Need Not Die* was made for the Red Cross by Louise Branch, ACL, and it will be used to procure blood donations, to show the necessity of cooperation in disaster and the importance of quick efficiency. The film is in color; it runs thirty three minutes and has an accompanying narration delivered by Lowell Thomas, ACL.

■ *Salvaging Waste Light for Victory* was produced by R. M. Hoot, ACL, for E. I. Du Pont de Nemours Company. This 750 foot color film graphically demonstrates that proper painting and adequate lighting are necessary for the improvement of workers' conditions, increased production, reduction of personal injuries and the general improvement of workers' morale. The script was based on a paper on this subject by Arthur A. Brainerd and Robert A. Massey. William Lang is the narrator.

■ The laboratory of George W. Colburn has just completed sound recordings and duplicates for *Elektrika,* made for the Carnegie Illinois Steel Company. Dr. R. J. Bennett, jr., directed this 400 foot, Kodachrome picture which will be shown at safety meetings. It deals with industrial and home cases of electrocution, stressing the methods of administering the Schaeffer method of artificial respiration. It also discusses the method of treatment used in cases of severe bruises caused by electrical contacts.

NORTHERN EXPOSURES

Two films of arctic life and exploration recently completed are especially interesting because of geographic research, sociologic significance and scenic qualities.

■ *Aerial Mountaineering,* by Foresta Wood, ACL, and Walter A. Wood, is a record of the Wood Yukon expedition, made in 1941 to the mountains of the St. Elias Range, Yukon Territory, Canada, and undertaken to conduct scientific research in aerial mapping and to make experiments in technique of high mountain travel. This expedition was the first ever to be completely supplied by air. The film (made in cooperation with the military authorities) describes how planes were used and shows equipment and supplies being parachuted to the camps. Some magnificent views of the snow covered mountain ranges are included in the 1850 feet of Kodachrome film.

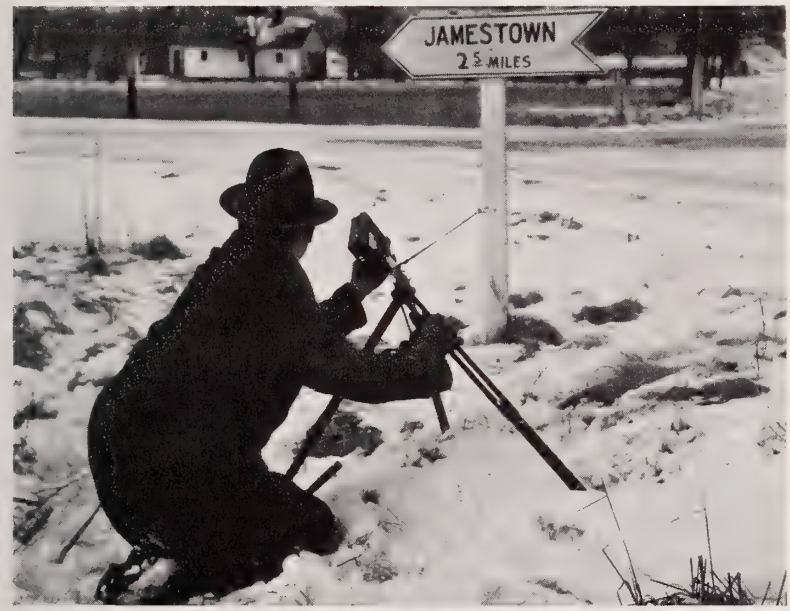
■ *Uncle Sam's Siberia,* made by Dorothea C. Leighton, M.D., and A. H. Leighton, M.D., gives a picture of the life of the Siberian Eskimos, nationals of the United States, living on St.

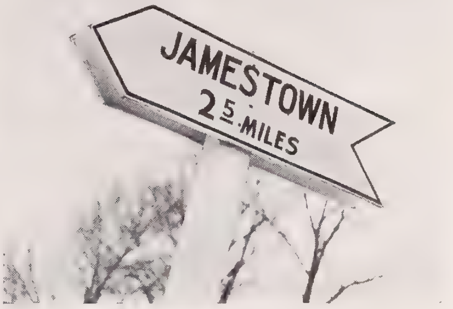
[Continued on page 31]

CAMERA VIEWPOINTS

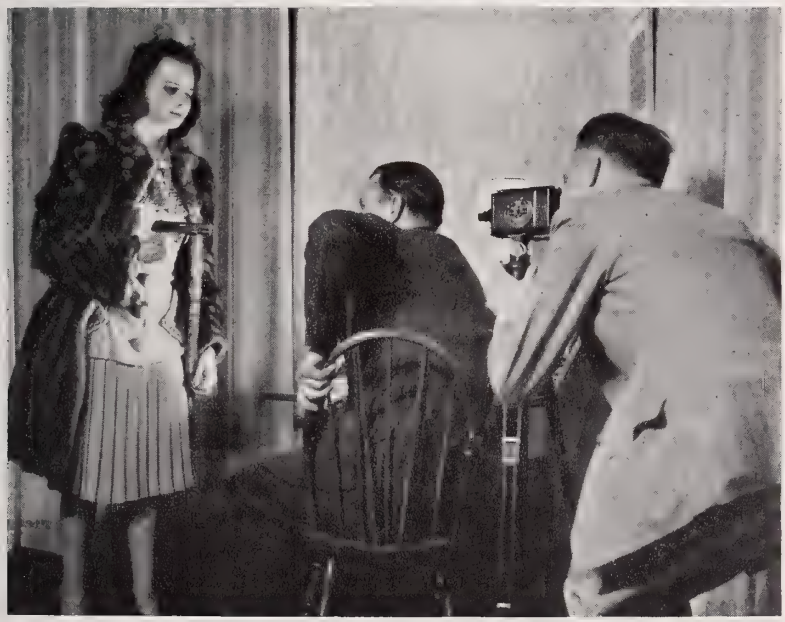
Camera positions that help to tell a story in cine terms

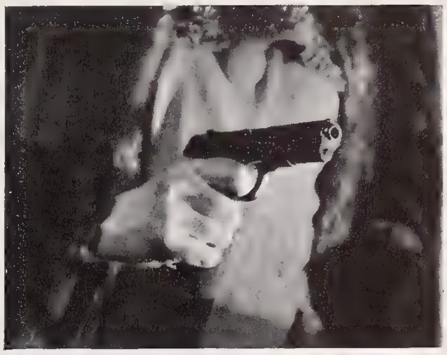
Photographs by C. J. Carbonaro, ACL



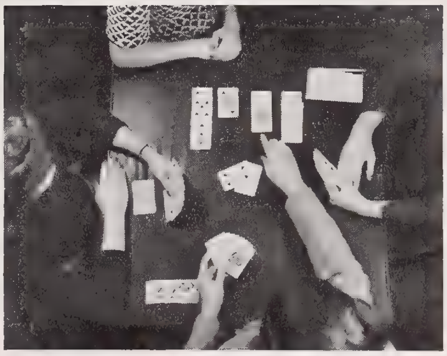


- Tilting the camera to one side may produce a pleasant composition which otherwise would be impossible. If this sign were taken four square, the result would be a typical illustration of bad composition. The upward angle excludes the "busy" background and emphasizes the sign.

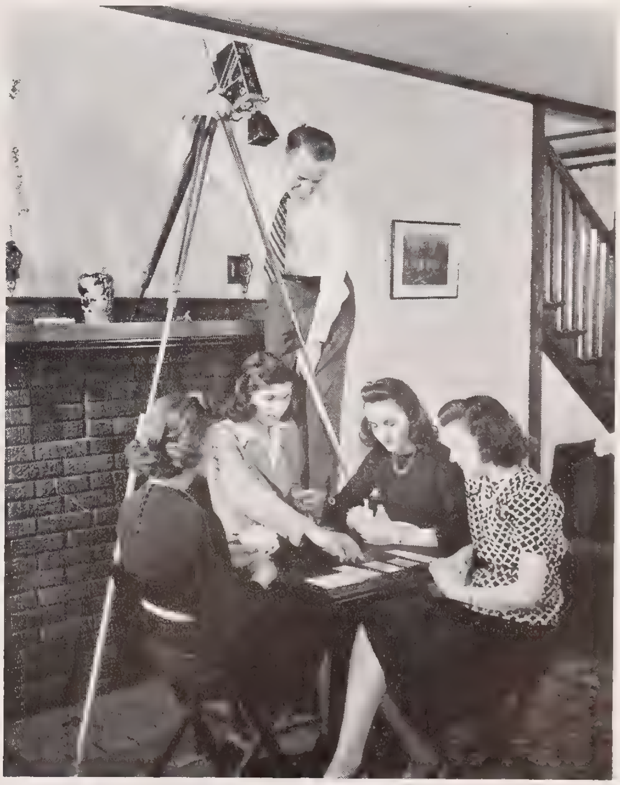


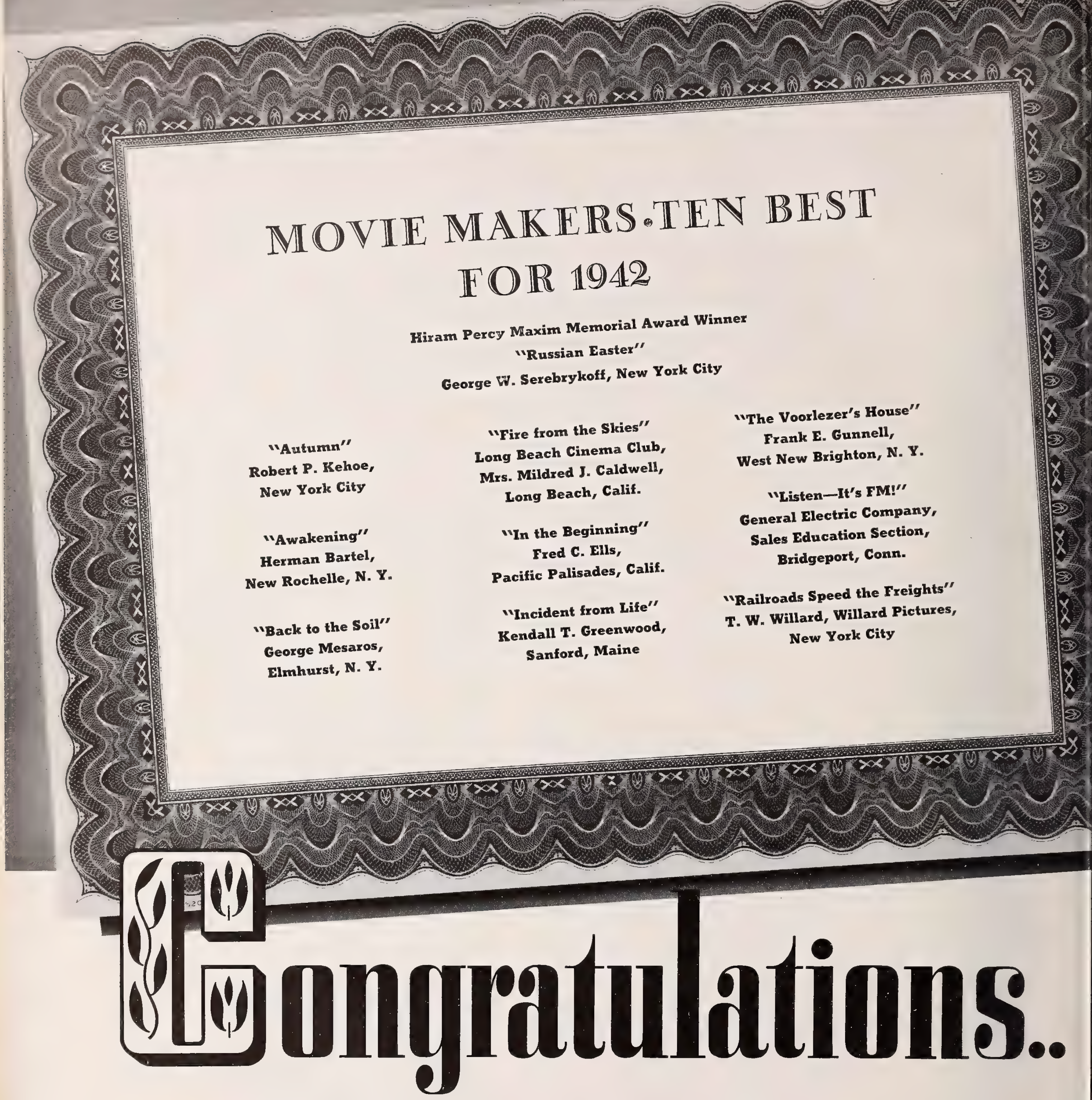


- At the left, the cameraman is taking the scene from the viewpoint of a character in the picture. His object is to show the gun as it would be seen by the man, as he turns from it.



- Extreme camera viewpoints are rare in the average amateur movie, but sometimes they do serve an intelligent purpose. At the right, the downward angle, as vertical as possible, enables the cameraman to catch the whole of the bridge table and the hands of all the players. It is easy to think of dramatic situations in which such a viewpoint might be indispensable; even in a record movie of life at home, this shot would have the value of being decorative and unusual.





MOVIE MAKERS • TEN BEST FOR 1942

Hiram Percy Maxim Memorial Award Winner
"Russian Easter"
George W. Serebrykoff, New York City

"Autumn"
Robert P. Kehoe,
New York City

"Awakening"
Herman Bartel,
New Rochelle, N. Y.

"Back to the Soil"
George Mesaros,
Elmhurst, N. Y.

"Fire from the Skies"
Long Beach Cinema Club,
Mrs. Mildred J. Caldwell,
Long Beach, Calif.

"In the Beginning"
Fred C. Ells,
Pacific Palisades, Calif.

"Incident from Life"
Kendall T. Greenwood,
Sanford, Maine

"The Voorlezer's House"
Frank E. Gunnell,
West New Brighton, N. Y.

"Listen—It's FM!"
General Electric Company,
Sales Education Section,
Bridgeport, Conn.

"Railroads Speed the Freights"
T. W. Willard, Willard Pictures,
New York City

Congratulations..

. . .to the twenty-five movie makers whose names and movies are listed on these pages—and to the publishers and staff of *Movie Makers*—on the completion of another successful "Ten Best" contest. It is particularly heartening for us to learn of the big and helpful part played by Eastman cameras, equipment, and film.

CONGRATULATIONS—ALL.

HONORABLE MENTION

"By the Garden Steps"
Ross M. Gridley,
Beaver, Pa.

"Campus Frontiers"
George Chuck Klein,
Antioch College,
Yellow Springs, Ohio

"Canada's Garden Province"
Harley H. Bixler,
Schenectady, N. Y.

"Cine Whimsy"
Robert Fels,
New York City

"Dad and I Took a Walk"
W. W. Vincent, Jr.,
Kenosha, Wis.

"Monterey Peninsula"
Kenneth L. Lockwood,
San Leandro, Calif.

"Retinal Detachment Operation"
Dr. Robert Mallory, III,
Philadelphia, Pa.

"Sternwheeler Odyssey"
Sidney Moritz,
New York City

"The Utah Trail"
Mr. and Mrs. Al. Morton,
Salt Lake City, Utah

"White Hearts"
William R. Hutchinson,
Newburgh, New York

"Living Mayas of Guatemala"
Giles G. Healey,
Cornwall, N. Y.

"New York Calling!"
Frederick G. Beach,
New York Central System,
New York City

"Oxy-Acetylene Welding"
Mr. and Mrs. Ray Garner,
New York City,
Harmon Foundation, Inc.

"Teeth and Good Health"
Morton H. Read,
Springfield, Mass.

"Fairchild PT-19 Trainer"
Hermon Holt, III, Willard Pictures,
New York City

THE WINNING FILM

All twenty-five pictures were made on Ciné-Kodak Film—twenty-four of the twenty-five on Kodachrome Film.

Nine of the "Ten Best" films were exposed in Ciné-Kodaks . . . as were twelve of the fifteen "Honorable Mention" films.

LENGTH 100 FEET (30.48 meters)
WIDTH 16 MM No. 365
CINÉ-KODAK
KODACHROME
SAFETY COLOR FILM
MADE IN UNITED STATES OF AMERICA BY EASTMAN KODAK COMPANY ROCHESTER, N. Y.
TRADE MARKS REG. U. S. PATENT OFFICE
CINÉ-KODAK
KODACHROME
TYPE A
100 FT.
16mm No. 365A
SAFETY COLOR FILM
for ARTIFICIAL LIGHT
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

. . .

li

M

test. It is particularly heartening for us to learn of the big and helpful part played by Eastman cameras, equipment, and film.

CONGRATULATIONS—ALL.

MOVIE MAKERS TEN BEST FOR 1942

Hiram Percy Maxim Memorial Award Winner
"Russian Easter"
George W. Serebrykoff, New York City

"Autumn"
Robert P. Kehoe,
New York City

"Awakening"
Herman Bartel,
New Rochelle, N. Y.

"Back to the Soil"
George Mesaros,
Elmhurst, N. Y.

"Fire from the Skies"
Long Beach Cinema Club,
Mrs. Mildred J. Caldwell,
Long Beach, Calif.

"In the Beginning"
Fred C. Ells,
Pacific Palisades, Calif.

"Incident from Life"
Kendall T. Greenwood,
Sanford, Maine

"The Voorlezer's House"
Frank E. Gunnell,
West New Brighton, N. Y.

"Listen—It's FM!"
General Electric Company,
Sales Education Section,
Bridgeport, Conn.

"Railroads Speed the Freights"
T. W. Willard, Willard Pictures,
New York City

HONORABLE MENTION

"By the Garden Steps"
Ross M. Gridley,
Beaver, Pa.

"Campus Frontiers"
George Chuck Klein,
Antioch College,
Yellow Springs, Ohio

"Canada's Garden Province"
Harley H. Bixler,
Schenectady, N. Y.

"Cine Whimsy"
Robert Fels,
New York City

"Dad and I Took a Walk"
W. W. Vincent, Jr.,
Kenosha, Wis.

"Monterey Peninsula"
Kenneth L. Lockwood,
San Leandro, Calif.

"Retinal Detachment Operation"
Dr. Robert Mallory, III,
Philadelphia, Pa.

"Sternwheeler Odyssey"
Sidney Moritz,
New York City

"The Utah Trail"
Mr. and Mrs. Al. Morton,
Salt Lake City, Utah

"White Hearts"
William R. Hutchinson,
Newburgh, New York

"Living Mayas of Guatemala"
Giles G. Healey,
Cornwall, N. Y.

"New York Calling!"
Frederick G. Beach,
New York Central System,
New York City

"Oxy-Acetylene Welding"
Mr. and Mrs. Ray Garner,
New York City,
Harmon Foundation, Inc.

"Teeth and Good Health"
Morton H. Read,
Springfield, Mass.

"Fairchild PT-19 Trainer"
Hermon Holt, III, Willard Pictures,
New York City

Congratulations..

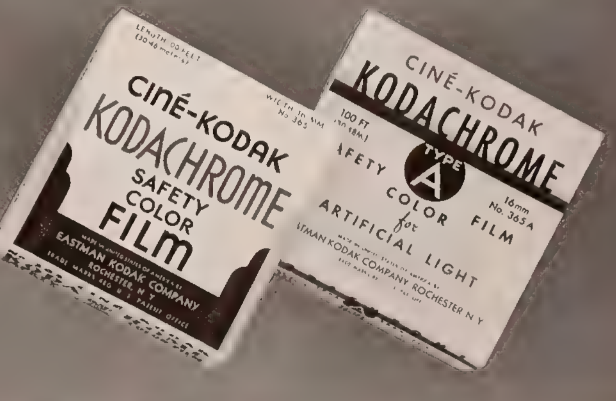
. . .to the twenty-five movie makers whose names and movies are listed on these pages—and to the publishers and staff of *Movie Makers*—on the completion of another successful "Ten Best" contest. It is particularly heartening for us to learn of the big and helpful part played by Eastman cameras, equipment, and film.

CONGRATULATIONS—ALL.

THE WINNING FILM

All twenty-five pictures were made on Ciné-Kodak Film—twenty-four of the twenty-five on Kodachrome Film.

Nine of the "Ten Best" films were exposed in Ciné-Kodaks . . . as were twelve of the fifteen "Honorable Mention" films.



EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

The Clinic

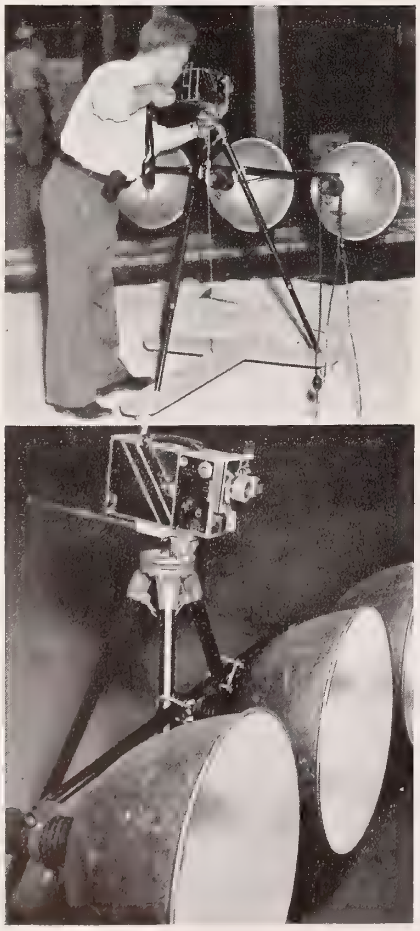
KENNETH F. SPACE, ACL

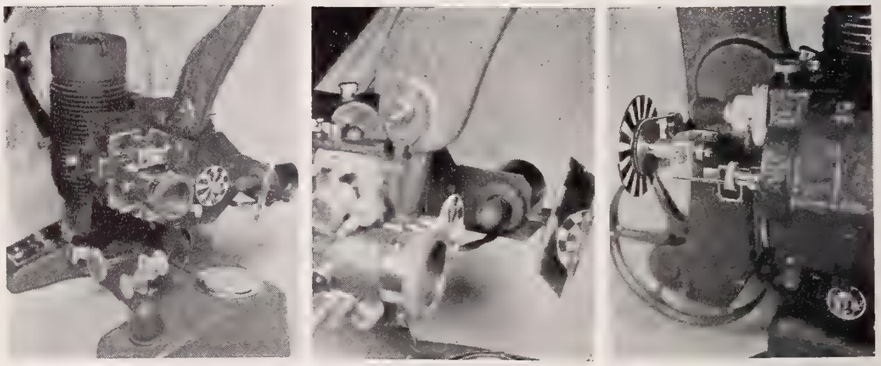
Handy light

Sigurd Walsoe has designed a special aid to help illuminate scenes in large, poorly lighted areas — for example, shots of men at work in a manufacturing plant. The device, illustrated below, proved to be very effective. It is self contained; the lights are moved with the camera and tripod.

As the photographs reveal, the device consists of a T shaped low dolly, which supports the three legs of a tripod that is tied to the center of the dolly with a light chain and eye screw. To the two front legs of the tripod, which are held parallel by the dolly, a crossbar of pipe is bolted. Three reflector units, each holding a No. 4 flood bulb, are fastened to the crossbar. Switches of the reflector units are within easy reach of the cameraman.

A simple and convenient triple lighting unit attached to tripod





Stroboscope for 16mm. projector and near view of mirror arrangement used. Right, stroboscope on 8mm. projector

Stroboscopes

George B. Larkin, ACL, writes, "For some time, Robert F. Gowen, ACL, and I have worked on stroboscopes for his 16mm. and my 8mm. Bell & Howell projectors. We found that a small stroboscope disc could be directly attached to the rotating shaft of the 16mm. projector and that it could be viewed through a mirror. But the case of the 8mm. projector was a different one. We discovered that the disc for the 8mm. machine would have to be indirectly rotated. Our next problem was to determine the number of segments into which to divide our discs. This problem we solved by studying stroboscope discs supplied to adjust electric phonograph turntables. We found that, for a shaft rotating 960 r.p.m., viewed with a sixty cycle alternating current light source, there should be seven and a half white and seven and a half black segments. Proper speed is attained when the rings appear to rotate in opposite directions at the same speed. In the case of the 8mm. projector, the stroboscope disc would revolve at half speed (480 r.p.m.) and so we used thirty segments, alternating black and white.

"I read the article by Horace M. Guthman, ACL, in the February, 1942, Movie Makers with interest and would like to point out that, if his formula $N = \frac{t \times f}{r.p.m}$ is used in the case of the turntable speed, the value of f becomes 120 as follows:

$$92 = \frac{78.3}{60 \times f} \quad 7203.6 = 60 f \quad f = 120$$

"To assure ourselves of this value, we have run our stroboscope discs at half speed, which would represent Mr. Guthman's case, and found that, while they operate, the clarity of definition of the segments is not nearly so good as at normal speed. At double the speed, about the same condition occurs.

"At any rate, I am convinced that in the formula $N = \frac{t \times f}{r.p.m.}$ N equals the number of black segments, and there are an equal number of white segments; t equals 60; f equals 120 for sixty cycle alternating current light source, and r.p.m. equals the rotations a minute of the stroboscope disc."

Photographs of the 8mm. and 16mm. projectors with stroboscopic discs in place are shown above.

Snow as reflector

One of the nicest things about the winter season, at least in regions where the combination of brilliant light and glistening snow exists, is that we are provided with one of the finest of reflectors. Portraits taken under clear winter conditions, in color especially, show a real snap and sparkle not to be found under ordinary circumstances. Remember this fact when you make out of door portraits this winter, and have your subjects tip their heads down slightly, to take full advantage of the reflected light; then calculate your reading for the skin, by holding your meter close to the subject's face.

Winter truck shots

Those who participate in almost any of the common winter sports will find that their means of locomotion provides a very smooth method for making trucking shots. The skater will discover that he can hold

Technical comment and timely topics for the amateur

his camera quite steady while somebody else pushes him about, and those who ski will be able to impart the thrill of swift travel to their audiences if they will film while taking one of those downhill swoops. Speed should not be the principal objective if it means that the camera will be wobbled, as one might better find a slope that would give smoother travel with fewer bumps. When you use the camera out in the snow in action sport scenes such as these, it is well to check every once in a while to see that no flakes of snow or chips of ice have gotten into the lens barrel and have melted on the lens. These trucking shots give the feeling of actual participation to those who see them.

Editing board Walter M. Weitzel, ACL, has designed an editing board with a number of new and clever features. Concerning the board, which is illustrated below. Mr. Weitzel writes, "The rewinds are set up on bases to handle up to 2000 foot reels. Behind the left rewind there is a Kodascope Editing Bracket which is mounted with a wing nut, so that it may be turned toward the operator when he desires. In the center, a Kodascope Movie Viewer is screwed on a wooden block of sufficient height to raise the viewer to a level with the rewinds. The top of the block is cut at an angle of forty five degrees, so that the film, in going through the viewer, is on a straight line with the rewinds. The center of the block was hollowed out, and the three toggle switches were mounted on the front, these in turn being wired to a three way flat wall plug, each switch having control of one outlet. The first switch controls the lamp in the Kodascope Movie Viewer. The center switch controls a small viewing screen which is mounted on a block in front of the viewer. This device, which I added to the outfit, is merely a section of opal glass with a small light under it. I use it in making sure that the ends of the pieces of film to be spliced will match properly. The third switch controls the light which I installed above the splicer. The long cord on the viewer was shortened so that it is only long enough to reach one of the outlets at the rear of the block.

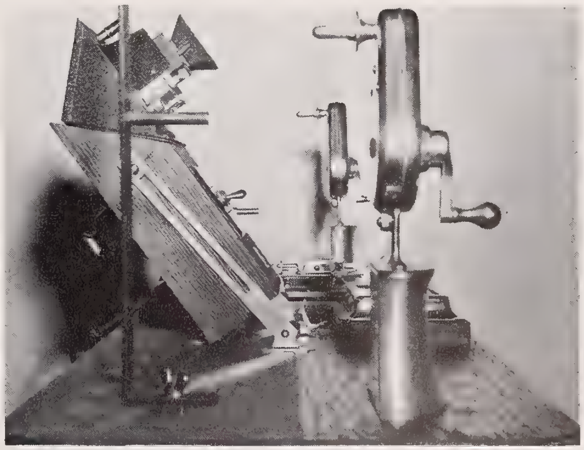
"The block, on which the viewer is mounted, has two hinges at the base in the rear, to allow the operator to push the viewer out of the way when he is rewinding and is not using it. Two desk lid slides were secured, and one was mounted on each side of the block. These slides hold the block in position when it is tipped backward, as shown in the top photograph. A small catch was fastened at the front of the base of the block, to lock it in an upright position when the viewer is to be used. You can note that the splicer is placed next to the viewer. An opening was made in the center of the splicer block, and under it a small tin drawer was placed to catch the film clippings. To the rear of the splicer, there is a block on which is mounted my cement, a water bottle with felt moistener and Movietone Ink for blacking out sound tracks. The right rewind post is the same as is the left, but to the rear of the left one I have placed a free running rewind post which comes in handy at times. All this equipment is mounted on a piece of three quarter inch plywood, under which there is a shelf and cupboard for storage of reels and film."

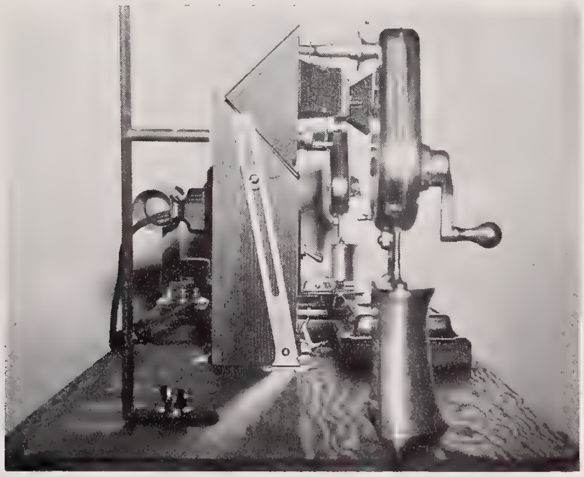
Camera warmers About this time in every year, we receive letters asking about methods for keeping a movie camera warm enough so that it will run at proper speed even in very cold temperatures. We have had many suggestions in the past, but the one that we think is most practical is the use of the small bags of chemicals that are obtainable commercially in various sizes. Water or melted snow is added to the mixture in the rubberized bag; then the entire thing is kneaded by hand for a few seconds, whereupon the bag becomes, and stays, warm or even hot. This process can be repeated as many times as is necessary. The bag that we have is about five by seven inches in length and width, respectively, and two of them could be joined by a yoke or oblong piece of cloth, so that the combination could be hung, saddle bag fashion, over the top of the camera, thus lending its warmth to both sides.

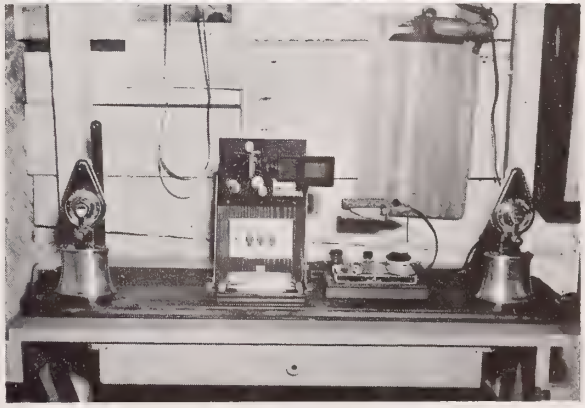
Temporary titles When you are working on the first rough editing of a film, you will find it helpful to have temporary or "scratch" titles. These titles can be

[Continued on page 29]

Editing board designed by Walter M. Weitzel, ACL. Below, block mounting viewer in position; right (top), block tipped out of way. Right (bottom), front view of complete unit.







A TRIPOD TITLER

Camera support is used for making fine captions

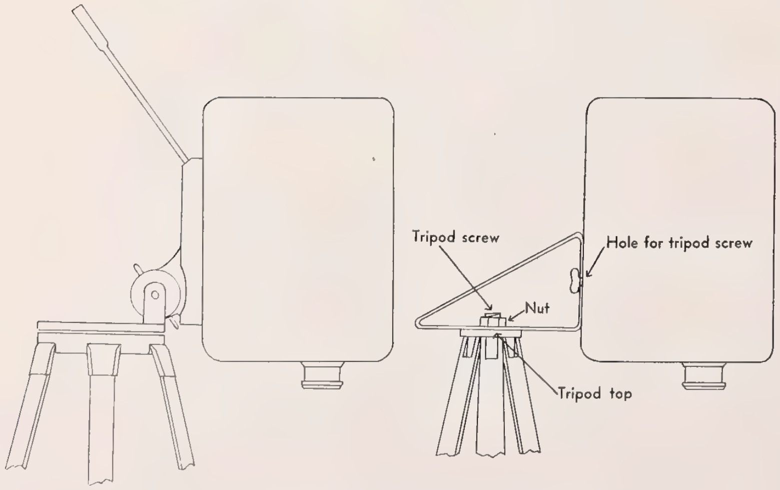
O. S. GRANDUCCI, ACL

THERE is surely no need, after two decades of amateur movies, to find arguments for titles, even in those films that we do not intend to show to strangers. In answer to that alibi, it is necessary only to remind the filmer, who would leave titles out, that his memory is not infallible and that finally he will forget the scenes that he once identified by a dull and rambling monolog.

So, it is not the "why" of titles, but the "how" of them that this discussion covers. This "how" is concerned mostly with mechanical and technical problems, although much might be said of writing titles. We should try to plan a film so that few titles are required; we should make use of identifications in the scenes themselves, such as signs and name plates. We should keep titles brief, both in wording and in the time they are given to appear on the screen. The often recommended timing—long enough for a title to be read through twice — seems to me a length that slows the film needlessly. I prefer a "once and a half" reading. Checking with different audiences will give you a good indication as to the best length. Of course, the main title should be longer, because it is designed to make a favorable impression at the beginning of the picture and, also, to let the audience quiet down and come to the necessary concentration. The Amateur Cinema League title—the first half—focuses attention excellently, and it adds to the film, as well.

The mechanical side of titles is simple, in its broad outlines. You set a title up; you give it correct lighting; you shoot it. When the captions come back from the processing station, you splice them in where they belong, and you have an opus. But titles can be simple, if they are made with the simplest equipment, or complex, if you use more elaborate machinery. They invite ingenuity from the movie maker.

The simplest titlers (both 8mm. and 16mm.) are designed to employ small typewritten or hand lettered cards. The titler's lens changes that of your camera, so that the focus is correct for the very short distance. The so called "trick titlers" will perform an infinite variety of interesting acts, and they are just about as versatile as their users.



● Fig. 1. At left, author's tripod; at right, device for use with other tripods which do not let camera be pointed straight down.

My favorite titler is quite different. It is my tripod. Fortunately, it permits my camera to be used, shooting straight downward. If yours is not so built, you can make a simple adapter that is shown in Figure 1 on this page.

If you use a tripod with a focusing lens, or with the proper supplementary lens, such as a portrait attachment, you can use the finder of the camera for composing titles. This kind of composition lets you judge the screen effect perfectly.

I prepare my title on an inexpensive drawing board, center it carefully in the camera finder and then move it carefully the distance from the center of the finder to the center of the camera lens, in order to correct for parallax. The advantages of this plan are obvious, because the field is large enough so that one can use large letters and also large objects, to add interest to the lettering. Also a slight error in placement or centering is less noticeable at three or four feet from the lens than at the eight inch distance of small titlers. Again, the large field lets you play with lighting effects, which can add interest to large letters.

Letters are of many kinds. I use the movable ones, made of metal, felt or composition. I attach them by pins or adhesive material, or I use the magnetic variety. Block letters that are inexpensive and of several sizes can be found at five and ten cent stores. Anagram letters are cheap and very useful. Variety is pleasant, and standardization tends to be lifeless. (Of course, the variety should not be exhibited within a single film, as it is preferable to use one style for subtitles throughout.) A study of theatrical main titles will often start you on a creative plan that will result in a new and satisfying introduction.

Backgrounds are important for good titling. Wallpaper sample books are most helpful, but you must be sure that background and letters are in harmony. A "busy" background will kill all but big, bold letters. Simple and delicate letters demand very simple or monochromatic backgrounds. Cloth, newspapers, crinkled brown paper, corrugated cardboard, Christmas wrappings, colored tissue, even the rugs in the living room—all can serve as title backgrounds. If you like one of these but find that it is too brilliant, it can be subdued by placing a piece of tracing cloth over it. The cloth should be lightly oiled, to increase its transparency.

[Continued on page 26]

WASHINGTON FILM NEWS

Latest reports of the government's use of movies

WILLIAM M. NELSON

FILM PRODUCTION REDUCED

In the wake of persistent rumors that have filled Washington for the last few weeks, the expected cut in amateur film production—both movie and "still" —was announced here December 15.

The War Production Board has effected a limitation in the production of film, for use by amateurs in the future, to one half of the amount which was produced for their use in the year 1941. Both cinematographers and photographers are affected by the limitation order. This order also reduced to seventy six percent the amount of film that can be produced in future for the use of professional persons, including newspaper photographs and theatrical motion pictures. This reduction likewise is from the 1941 level.

The reasons given by WPB for the limitation order include the larger needs of the Army and Navy for film and also the increased military use of materials required in manufacturing film. X-ray film is not included in the limitation order.

At the time the order was issued, film manufacturers received monthly quotas for their production. The December figure was set at five percent of the 1941 production total for amateur use and seven percent for professional use.

This action by WPB is not the first film limitation to which personal movie makers have been subjected, because film manufacturers had already allocated to their dealers a percentage of the previous year's allowances. Although that allocation has been in effect for some weeks, film amateurs have carried on their hobby under it, with no disastrous consequences. Inquiries from leading cine dealers have brought forth estimates that indicate that the demand for amateur movie film is from two thirds to one half of what it was year ago. In effect, the circumstances of war, as they have affected the lives of people in this country, brought about an automatic limitation in film consumption.

The WPB limitation order, therefore, is in a great measure an official recognition of what is already a fact. It should not prove to be anything like the blow to personal movies that some alarmists have predicted.

The question of whether 8mm. film would be included in the limitation order has been subject to much speculation prior to the issuance of the order itself. Since the WPB mandate deals with classes of consumers and not with widths of film, the question is answered. All amateur users are affected.

The best attitude for amateur cinematographers is one of "business as usual." Don't anticipate greater reductions and limitations, because anticipation frequently causes them. Don't hoard; don't "gang up" on your dealer and buy everything in sight; buy what you need, within the limitations of what you can get, and don't buy more. If this principle is universally adopted by amateur filmers, the limitation on production will cause only a minor dislocation.

16MM. NEWSREEL

Released in December by the Motion Picture Bureau of the Office of War Information was *U. S. News Review No. 1,* a two reel monthly news summary for exclusive distribution on 16mm. through OWI's non theatrical distribution outlets, which now number 167.

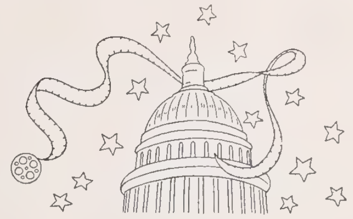
The first government venture of its kind, the *News Review* idea came into being when the OWI discovered that its cameras were filming subjects that were not particularly adapted to theatrical releases as one reel shorts, but which demanded presentation in some other form.

Contents of first *News Review:* "Women at War" (showing women workers in an Eastern Army ordnance testing depot); "War Rules for Fuel Saving"; "New Flag Made for the President"; "Malta Fights On"; "Keep the Coal Coming" (depicting anthracite mining and miners); "War in the Pacific" (pictures from the battles of the Solomons); "Wartime Harvest."

Sound (there are no silent) 16mm. prints of *U. S. News Review* are available to groups from local distributors handling the OWI product. The newsreel is most intelligently assembled, is fast moving and should provide a bright and timely spot on any serious program.

* * *

Closeup: The Yanks have been waging a brilliantly successful campaign in North Africa. The campaign gave evidence of having been planned far in advance, with every detail carefully thought through. One of the details was the inclusion in the Army's equipment of several 35mm. prints of the United Newsreel, which had been compiled at the request of the State Department.



Your correspondent found this item very heartening and wishes to observe that whether nitric acid, sulphuric acid, ethyl alcohol and cotton combine in the laboratory to make nitrate film negative or smokeless powder, the product may still be classed as ammunition. For who is to say that the contribution to a soldier's morale made by allowing him to view scenes from "back home" does less to help him fight than the powder in the bullets he carries? The one can be reckoned as no more "essential" than the other, and both have a common and identical goal—wiping the Axis off the map.

* * *

One war short a week is now being released to theatres all over the country by the Theatres Division of the War Activities Committee. Of the fifty two subjects so released during the coming year, twenty six are being produced by Hollywood studios, twenty six by the government. The motion picture industry has dubbed the latter group the "Mellett 26," after Lowell Mellett, Chief of OWI's Bureau of Motion Pictures.

* * *

As We Go to Press: To theatres in hospitals, isolated convalescent stations and Army posts in Alaska, the Red Cross is distributing prints of entertainment features by dog sled; they report this somewhat unusual distribution method to be efficient and say that they are meeting booking dates for the films on time. . . . Watch for an early ruling from the new Manpower setup to the effect that only those persons actually engaged in the physical production of motion pictures (with particular emphasis on training films for the armed services) will be ruled "essential" for Selective Service purposes; this will exclude actors, producers and exhibitors, among others. . . .

[Continued on page 30]

Bass PAYS CASH! FOR YOUR CAMERA

I work on the good old "retention of vision" principle . . . I tell 'em over and over again until it's indelibly inscribed in their memory that "BASS PAYS HIGHEST CASH PRICES FOR YOUR USED EQUIPMENT." Send it on for a "check by return mail."

Charles Bass President

Lucky me; I've got TWO (2) MOVIKON 16's with all the doodads, coupled range finder, Sonnar F:1.4 lens, carrying case, 3 filters, completely reconditioned, fully guaranteed, price each........................$345.

ALSO CINE-KODAK SPECIALS
FILMO CAMERAS AND PROJECTORS
BOLEX AND REVERE

WRITE DEPT. C

Bass Camera Co.
179 W. MADISON ST., CHICAGO, ILL.

BARGAINS IN 16 MM
SOUND AND SILENT FILMS FOR SALE

Excellent condition, many new prints, from the shelves of one of the largest libraries in the country—at reduced prices.

Write Today for Listings

Also—for Rental at Low Rates—Sound Projectors and Programs, Silent and 8 mm Films
Harris Home Movie Library, 303 W. 42 St., N.Y.C.

Cine equipment that you don't need, you can sell

Sound on film projectors and sound film recording equipment are in special demand, but other items will find a ready market too. Advanced cine cameras are snapped up as soon as their availability is made known.

Consult MOVIE MAKERS display and classified advertising for dealers' purchase offers or use MOVIE MAKERS classified to list the equipment you want to sell.

MOVIE MAKERS
420 Lexington Avenue
New York, N. Y.

NU-ART FIRESIDE FILMS
for the whole family

ONE REEL FEATURETTES
Sound, $17.50; Silent, $8.75; 8mm, $5.50

OVER 200 SUBJECTS
Sold by Dealers Everywhere
Approved by leading 16mm. film libraries and motion picture theatres throughout America.
Send for our Catalog
NU-ART FILMS, INC.
145 West 45 Street New York

Films you'll want to show

Non theatrical movie offerings

■ *Under Secret Orders*, 16mm. sound on film, black and white, feature length, is released by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City. A glamorous spy, portrayed by Claire Luce, joins the German Secret Service in order to avenge the death of her sweetheart. After encountering an agent of the British Intelligence Service, she proceeds to Salonica. Here the intrigue and accelerated action bring the picture to a dramatic conclusion. Eric Von Stroheim is also in the cast.

■ *Motors on Parade*, 16mm. sound on film, black and white, one reel, is released by Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago. This picture shows the functions and the training methods of the highway police department. It was made by the Los Angeles Police Department in the interest of safety.

■ *King of the Circus*, 16mm. sound on film, black and white, seven reels, is released by Astor Pictures Corporation, 130 West 46th Street, New York City. This thrilling story of circus life concerns Nikita, king of the big top, who can tame the wildest beasts but who is unable to pacify the woman he loves. Included in the cast are Gregory Ratoff, John Loder, Benita Hume, Richard Bennett and Katherine Sergava.

■ *Football Thrills of 1942*, 16mm. and 8mm. silent and 16mm. sound on film, black and white, in short and long editions, is released by Castle Films, 30 Rockefeller Plaza, New York City. This film record of big games of the past season will afford football enthusiasts, limited by lack of transportation facilities this year, the opportunity to see the contests that they were unable to attend. Games included in the film's schedule are: Army—Navy; Yale—Harvard; Boston College—Fordham; Notre Dame—Wisconsin; Michigan—Ohio State; Georgia—Alabama; Northwestern—Michigan; Loyola—St. Mary's; Minnesota—Pittsburgh.

■ *The Housekeeper's Daughter*, 16mm. sound on film, black and white, eight reels, running eighty two minutes, is released by Post Pictures, 723 Seventh Avenue, New York City. Joan Bennett, in the title rôle, heads a large cast that includes Adolph Menjou, Peggy Wood, Victor Mature and Donald Meek. Adventure, comedy and romance alternate to make this fast moving story of crime and newspaper life a highly exciting film.

■ *Zoo's Who*, 8mm. and 16mm. silent and 16mm. sound on film, black and white, in short and long editions, is released by Official Films, 425 Fourth Avenue, New York City. This is a film record of a tour through a modern zoological park, which presents a variety of animals confined in areas that closely resemble their natural habitats. Lions, elephants, seals, penguins and chimpanzees are shown in the picture.

Filming an award winner

[Continued from page 11]

services, when I could use auxiliary lights—two floods and one spot.

It is wonderful and fortunate that imagination is what it is, for, if an audience sees a scene in which only a few properties *suggest* a location, their imagination will fill in what certainly is not there. Counting on this fact, I staged many of the church scenes at home, where I could control the illumination better and where I could work freely in the evenings.

We often wander far afield to find something that is in our own backyard. I needed natural outdoor scenes in *Russian Easter*, both winter and spring. So I turned to Central Park in New York City and there made practially every nature scene in the picture, with the exception of snow scenes, which were made in Riverside Park. Nobody has detected the fact, so far, in the finished film.

Although the interiors of the church were made in New York City (Church of Christ the Savior), the exteriors were filmed in New Jersey. I feel that I was very fortunate that such an attractive little church as the Church of Alexander Nevsky exists so near by and in such a perfect setting. Not that other churches, in themselves, are less attractive, but I could not have filmed them without including such objects as streets, cars, lamp posts or adjoining buildings, thereby localizing the shots. This I strenuously wanted to avoid, as I wanted nothing to distract the mind of the audience away from my theme.

The film was edited immediately after the receipt of each roll of ex-

PICTOREELS

Entertaining HOME MOVIES

● 24 THREE MINUTE MUSICAL PLAYLETS. SINGING, DANCING, COMEDY. 16mm Sound, 100 ft.—$6.75 Each.

plus

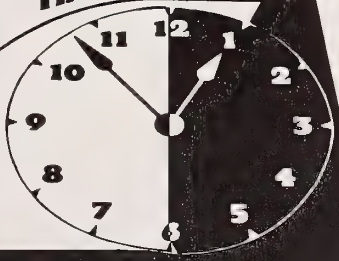
● SPORTS—	1. TOUCHDOWN	2. SNOW FUN
● NATURE—	3. KILLERS OF THE INSECT WORLD	4. ROADRUNNER BATTLES RATTLESNAKE
● TRAVELCADES—	5. ROMANCE OF INDIA	6. ALGIERS

350 Ft. 16mm Sound—$17.50 • 350 Ft. 16mm Silent—$8.75 • 180 Ft. 8mm—$5.50

At Your Dealer, or:

PICTORIAL FILMS INC., RADIO CITY, NEW YORK

ALL OUR TIME for VICTORY



For the duration, turning out "quota PLUS" . . . Our better quality motion picture equipment . . . for service to our armed forces, in governmental agencies and defense plants . . . keeping safe the training and technical films so vital to VICTORY NOW . . . and PROSPERITY TOMORROW.

★

CABINETS
REWINDS
SPLICERS
TABLES
CLEANERS
REELS &
CANS, etc.

TRADE MARK
Neumade

NEUMADE Products Corp., 427 West 42nd St., New York

SOUND
FOR YOUR FILM

FOR EXCELLENT WORKMANSHIP—WE MAINTAIN SKILLED TECHNICAL STAFF, COMPLETE STUDIO FACILITIES AND BERNDT-MAURER EQUIPMENT.

Price List Free on Request

SPOT FILM
PRODUCTIONS, INC.
339 EAST 48 STREET N. Y. C.

● RECORDS ●
MOOD MUSIC
and
SOUND BACKGROUNDS
The last word in sound effects
Send for free catalogue
THOMAS J. VALENTINO, Inc.
Dept. MM
1600 Broadway New York, N. Y.

16MM MOVIES KODACHROME 35MM SLIDES
"THE END", titles: 3 for $1; with fade-out, 50c each.
"GOLDEN-MANTLED GROUND SQUIRREL": 50 ft. sequence, $7.50. He's a beautiful, cute little fellow; you'll love him!
"YOSEMITE": 100 ft., $18; 200 ft., $36; also, individual scenes at 18c per foot.
Other subjects: Canadian Rockies, The Blooming Desert, San Francisco.
GUY D. HASELTON
7936 Santa Monica Blvd. Hollywood, Calif.

PROTECT FILMS AGAINST CLIMATE, SCRATCHES, STAINS, FINGERMARKS—THE WAY THE U. S. GOVERNMENT AND THE HOLLYWOOD PRODUCERS DO
MOVIES STILLS
PEERLESS VAPORATE FILM TREATMENT
ASK YOUR DEALER OR PHOTOFINISHER
VAPORATE CO., INC. New York, N. Y. 130 W. 46th St.
BELL & HOWELL CO. 1801 Larchmont, Chicago • 716 N. Labrea, Hollywood

COMPLETE RENTAL LIBRARY
16mm. Low Rates 8mm.
Send 10 cents for NEW Catalogue
Bigger than ever.
NATIONAL CINEMA SERVICE
71 Dey St. New York WOrth 2-6049

THE BEST IN 16MM!
MAJOR COMPANY FEATURES
with outstanding stars including Laurel & Hardy, Madeleine Carroll, Joan Bennett, etc.
ALGIERS, with Hedy Lamarr and Charles Boyer.
Also: Technicolor and Black and White Cartoons, Serials.
Write for Free Catalog.
COMMONWEALTH
PICTURES CORP.
729 SEVENTH AVE. NEW YORK, N. Y.

posed film. Actually, the picture was already edited on paper, so all I had to do was to follow the outline and cut and splice where I found it necessary.

It may seem that a great deal of detail work of a bothersome nature went into this picture. However, planning and working out the film on paper was, I think, more fun even than the actual shooting. Had I put in ten times the effort, the Hiram Percy Maxim Award would still have been an overwhelming reward.

A tripod titler

[Continued from page 22]

Lighting is simple with a commercial titling device, because the instruction book will give explicit directions that need only to be followed exactly. As you gain proficiency, you can vary this exact guide, to make your own experiments. In making Kodachrome titles, the lighting instructions must be followed very accurately, regardless of the color values of the title itself.

If you use my tripod titling system or some other that you have devised, you will find the directions that accompany flood lamps to be of value, or you can work with an exposure meter. If you use a meter, you will find that this bit of advice may save you some spoiled film. Instead of taking a reading on the title, get one on a piece of gray cardboard that is held immediately over the title. The back of a five cent writing tablet, such as youngsters use, will serve admirably. I shall not go into the scientific reasons for this fact, but I can promise you that it will work well. Indeed, it works particularly well with Kodachrome, which cannot receive compensation in processing.

Shadows on titles add enormously to their success. If you use movable letters, you might set them up on a sheet of clean glass which is laid over the background. This scheme will emphasize the shadows of the letters. They should then be lighted from the upper left corner with a spotlight (or with a flood bulb in a reflector, covered by a piece of cardboard, in the center of which a small hole has been cut). Generally, an overall light of low intensity should also be used, so that the shadows will be gray, and not dead black.

Colored lights are excellent for colored titles, and they are most effective if white letters are used. Tinted cellophane over the lights will give the color, or, if you wish, you can now get, at five and ten cent stores, colored discs, properly mounted, to be used over the mushroom shaped flood lights.

Transitions in main titles add a neat effect, but many beginners in titling do not seem to be able to manage them well. Most small titlers have a hinged easel. If this is lowered as the camera runs, after you have shot the title, a simple transition is achieved. Here are the steps in this method. Set your title in the easel and fold the easel to the down position, being certain to have a black background behind the easel. Start the camera and raise the easel slowly, until it is in the vertical position; keep the camera running and shoot the proper footage for the title and then lower the easel slowly, until it is horizontal, when the camera is stopped. This procedure is used with each part of the main title. If there are any, you can remove a few blank frames between each section of the main title.

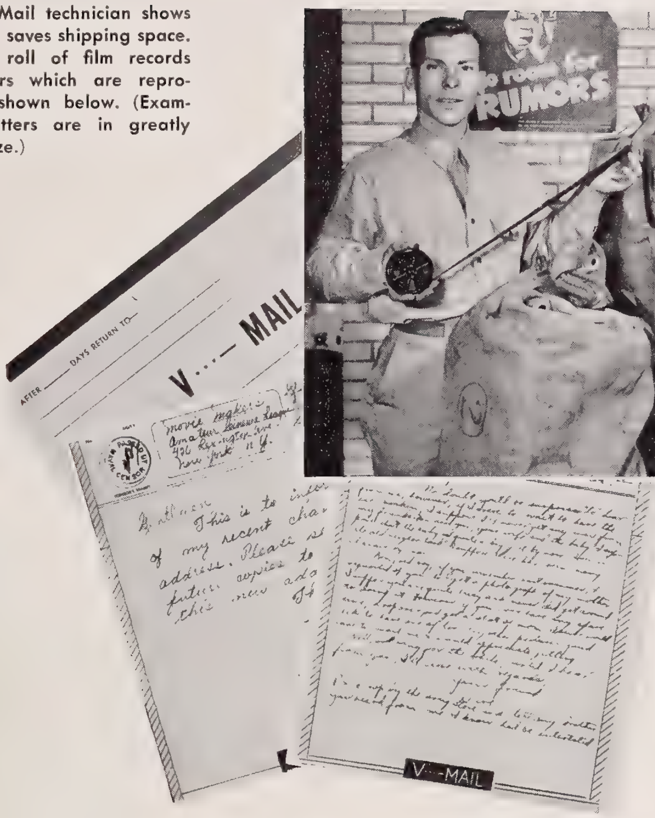
Another simple transition is made with rapid fade outs and fade ins between each part of the main title. These must be fast—not longer than one second—or the title will be too slow. You can also slide a black card across a title section, to black it out, stopping the camera, as soon as the last word is covered, after which you set up a new section, cover it with the black card at the margin of the lettering, start the camera and then withdraw the card at the same speed and in the same direction that were used in blacking out the preceding section. Remove the blank frames, if there are any, and you will have a smooth and almost professional "delayed wipe."

Plan some transitions, before you begin to make your main title. If your camera is equipped for it—and some cameras, both 16mm. and 8mm., are so equipped—you can use lap dissolves, wipes and other effects with ease. If your camera will not permit these effects, your own ingenuity is an excellent accessory. One filmer was titling his color movie of an indoor ice show, most of which was shot under spotlights. The predominant tone of the picture was blue. His titles were lettered white on a dark blue background. He started the camera in total darkness and slowly swung a white spotlight across the title, holding the light steady for the necessary reading time, and then slowly swung it off in the same direction as it had come on. Then he stopped the camera. He repeated this procedure for each title. The effect was excellent, it was uniform for all subtitles and it was in the mood of the film.

Now, to put the last thing last, let me urge you to conclude your film with an end title that is bold and clear and that fades very slowly to blackness. The League's end title can serve. Splice a long black leader after this end title and turn off the projector light before the leader has passed the gate. Then turn the room lights up slowly, if you have a dimmer, and bring the audience back to reality without the blinding flash of a white screen on dilated pupils that is almost like a physical blow.

If you have titled your film with intelligence and care, you will be repaid by the compliments of your audience.

• Army V-Mail technician shows how V-Mail saves shipping space. The small roll of film records 1500 letters which are reproduced as shown below. (Examples of letters are in greatly reduced size.)



NEWS OF THE INDUSTRY

DONALD MAGGINI

The Ansconian The trade journal published by Agfa-Ansco that was formerly known as the *Agfa Diamond* will be renamed *The Ansconian,* beginning with the January-February number. An improved design and layout for the first and second covers will be a feature of this number, but the editorial policy will remain unchanged. The new name was suggested by an employee as the result of a contest to which all employees of Agfa were urged to contribute titles for the journal.

V-Mail The Eastman Kodak Company, Rochester, N. Y., is assisting the Chief Signal Officer of the United States Army in the formation of a recruiting unit that will help in the establishment of the numerous V-Mail stations which are contemplated by the Army. The unit will comprise nine commissioned officers in junior grades and 106 highly trained technicians in various enlisted grades. This unit will be known as the Signal Photo-Mail Company, and it will be called to active military service, partially or as a whole, as V-Mail stations are in operation, both in the United States and abroad.

V-Mail is an adaptation of Kodak's Recordak System, heretofore used for keeping records in business houses. V-Mail letters, written on a special form which is obtainable free at the post office, are photographed on microfilm, each letter being reduced in size to about one quarter of a square inch. The film, only one eightieth the weight of the original letter, is then flown overseas. The weight of 1500 letters on V-Mail stationery, which is much lighter than ordinary stationery, is about sixteen pounds. These same 1500 letters on a film roll weigh about seven ounces. When the roll of film is received, letter size enlargements are made from the film, and these enlargements are folded, sealed in an envelope and forwarded to the addressee.

New Astor list Astor Pictures Corporation, 130 West 46th Street, New York City, has issued a list of new pictures which the company has acquired for distribution. Heading this list are the three two reel comedies made by Danny Kaye, the popular comedian now appearing on Broadway in *Let's Face It.*

The War in films Castle Films newest release combines, in one reel, two subjects of vital interest. They are *Yanks Invade Africa!* and *Victory Over Rommel!* The first part of the film is an "on the spot" report of the opening of the second front, showing the gathering of the convoys, the American troops

CINE-EXTENAR

8mm Camera Owners!

WHEN YOU WANT *ALL* THE PICTURE . . . USE THE
CINE-EXTENAR
WIDE-ANGLE LENS

You'll get the full scene without having to move the camera back. Just fit the Cine-Extenar right over your regular lens—and shoot.

The Cine-Extenar doubles field of view. Does not affect exposure, focus or definition. It transforms your regular 8mm. lens into a wide angle lens of equal speed—ideal for indoor fast lens shots.

$27.50

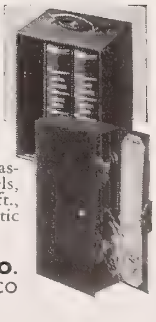
Write for illustrated folder giving make and description of your present 8mm. lens.

Mail Orders Filled

Willoughbys
World's Largest Camera Store Built on Square Dealing
32nd St. near 6th Ave., N. Y.

Contest Winners
Have your leader made here for your Movie Makers Ten Best and Honorable Mention award.
We Have The Official Wording
STAHL EDITING & TITLING SERVICE
33 West 42nd St. *New York, N. Y.*

New Features in 16mm Sound
Fangs of the Wild, a 1942 Rin Tin Tin Release.
King of the Circus, a former Paramount subject.
Titans of the Deep, Dr. Beebe's Stratosphere adventures.
Our Daily Bread, King Vidor Production.
ASTOR PICTURES CORP.
130 W. 46th St. New York, N. Y.



At Your Favorite Camera Store
Wesco's "VICTORY"
No Metal REEL FILES
3 Volume De Luxe Library Series, holds 18 200-ft., 8-mm reels. Black or brown carrying case with swivel hinge front cover. Dustproof. Removable index. Complete with 18 plastic reels and case, $16.75; without reels, $10. Individual Files hold 6 200-ft., 8-mm reels. Complete with 6 plastic reels, $4.75; without reels, $2.50.
Write for descriptive circular
WESTERN MOVIE SUPPLY CO.
254 SUTTER STREET, SAN FRANCISCO

Classified advertising

■ **Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to Movie Makers. New classified advertisers are requested to furnish references.**

■ **Movie Makers does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.**

10 Cents a Word Minimum Charge $2

■ **Words in capitals, except first word and name, 5 cents extra.**

EQUIPMENT FOR SALE

■ BASS SAYS: A Happy New Year and a Speedy Victory. USED CAMERAS: 8mm. Cine-Kodak Model 20, *f*/3.5 lens, $24.50; 8mm. Bell & Howell Companion Double 8, *f*/3.5 lens, $37.50; 8mm. Bell & Howell Sportster, Cooke *f*/2.5, combination case, $62.50; 8mm. Revere Model 99 Turret, with 12.5mm. Wollensak *f*/1.9 in focusing mount, $87.50; 8mm. Movikon, *f*/2 Sonnar lens and case, $130.00; 16mm. Keystone A-7, 1" *f*/2.7 fixed focus, $39.50; 16mm. Cine-Kodak Model B, *f*/1.9 lens, $49.50; 16mm. Bell & Howell Filmo 75, Cooke *f*/2.7 and case, $57.50; 16mm. Cine-Kodak Model A, hand crank, specially fitted with 400 ft. 16mm. special magazine mounted externally, with *f*/3.5 lens, $77.50; 16mm. Cine-Kodak Magazine with *f*/1.9 lens, $92.50; 16mm. Filmo 70E, four speed, with Cooke *f*/2.7 and case, $107.50; 16mm. Bell & Howell 141 Magazine, with 1" Lumax *f*/1.9 focusing mount, $117.50; 16mm. Bolex, new model, 15mm. Goerz Hypar *f*/2.7, 1" Wollensak *f*/1.5 and 3" Wollensak *f*/4, all in focusing mounts, with case, $327.50; 16mm. Bell & Howell Filmo 70DA, frame counter and hand crank, 15mm. *f*/2.7 fixed focus, 1" *f*/1.5 and 3" *f*/4 Wollensak lenses, $275.00; 16mm. Bell & Howell Filmo 70DA, with single exposure release, black finish, 1" *f*/1.5, 17mm. *f*/2.7 and 3" *f*/4 Wollensak lenses, with case, $335.00; 16mm. Bell & Howell Filmo 70DA, brown finish, frame counter, hand crank and 110 v. motor, with 17mm. *f*/2.7, 1" *f*/1.5 Wollensak lenses and 2" Acura *f*/2.8, $405.00; 16mm. Cine-Kodak Special, *f*/1.9 lens, magazine and masks, new condition, $428.00; 16mm. Cine-Kodak Special, latest model, 1" *f*/1.9 lens, 200 ft. magazine, with Berndt-Maurer optical parallax finder and Leitz cine range finder, complete, $725.00. LENSES: Hard to get Cine Lenses in stock. Focal lengths up to 6" including Cooke, Hugo Meyer, Dallmeyer and complete stock of new Wollensak lenses from wide angle to 6". Write for quotations. USED PROJECTORS: 16mm. reconditioned Bell & Howell Model 57, 400 watt lamp, 2" lens and case, $67.50; 16mm. Bell & Howell Model ST, 750 w. *f*/1.6 lens, $115.00; 16mm. Keystone Model A-81, 750 watt lamp, *f*/1.6 lens, $64.50; 16mm. Keystone Model C-16, 200 watt, $22.50; 16mm. Kodascope C, 100 watt and case, $14.50. IN STOCK—Ample supply of new Bell & Howell Filmomasters and case, $169.60. Also Ampro KD, 750 watt lamp, with case, $160.00. New Filmomasters 8 and 16mm., Revere Deluxe, Keystone A-82, Cine Magazine 8 and 16mm., Filmo Autoloads and Automaster models. Bell & Howell direct focuser for Autoload or Automaster, $20.55. Quick Set Jr. Cine Tripod, $20.00. We buy 'em, sell 'em and trade 'em. Complete stocks of new Cine Equipment all makes. Send for Bass Supplementary List of Cine Equipment up to date. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

EQUIPMENT WANTED

■ WANTED: Dual turntable outfit with or without speaker for record and sound effects. H. AHLERS, 1203 Dean St., Brooklyn, N. Y.

■ MODEL K Eastman and tripod; also need wide angle and telephoto lenses for Cine Special. PAUL BRADLEY, 3721 No. LaSalle St., Indianapolis, Ind.

■ WILL pay highest prices for 8mm.-16mm. sound-silent projectors, cameras and films. What have you? ZENITH, 308 W. 44th St., New York City.

■ CASH for good used 16mm. sound projectors. Also will buy machines needing repairs. MOVIETTE, 6 E. 45th St., N. Y. C. MU 2-0093.

■ WANTED: Excellent or perfect Leica-G-III B or Contax III in feet only, or Kodak Ektra and accessory lens; also want Cine-Kodak Special and accessories. State lowest cash price; give full description. M. A. HOGAN, 201 So. Main St., Ann Arbor, Mich.

■ WE buy and sell 16mm. sound equipment. Features, $5.00 per reel; shorts, $4.00 up; lists. MULTIPRISES, Box 1125, Waterbury, Conn.

FILMS FOR RENTAL OR SALE

■ "THE World's Greatest Passion Play"; rent or purchase; specify sound or silent, 8mm., 16mm., 35mm. HEMENWAY FILM CO., 33-B Melrose St., Boston, Mass.

■ COMPLETE 16mm. sound subjects, $1.00 (need splicing). All sizes film bought, sold, exchanged. Catalogue, sample film, 10c. INTERNATIONAL MM, 2120 Strauss, Brooklyn, N. Y.

■ RENT 16mm. sound films, 50c reel; silent, 25c. Large selection; late releases; new prints; free catalog. UNION COUNTY FILM SERVICE, 128 Chestnut St., Roselle Park, N. J.

■ 16MM. SOUND features, $5.00 per reel; shorts, $4.00 up. Specializing in outstanding religious films; lists. MULTIPRISES, Box 1125, Waterbury, Conn.

■ RENT by week; home movies; 8mm., 16mm. films, 15c up. New catalogs; lowest rates. DAYTON FILM, 2227 Hepburn, Dayton, Ohio.

■ GOOD used 16mm. sound prints, complete one reel subjects. "Japs Bomb U.S.A.," $4.95; "Bombing of Pearl Harbor," $7.50; "America's Call to Arms," $7.50; "Britain's Commandos in Action," $9.95; "MacArthur, America's First Soldier," $9.95; "Newsthrills of 1941, Vol. One," $6.00; "Newsthrills of 1941, Vol. Two," $6.00; "News Parade of 1941," $7.50; "Our First Line of Defense," $7.50; "Russia Fights Hitler," $9.95; "U. S. Navy Blasts Marshall Islands," $9.95. Postpaid in U.S.A. BLACKHAWK FILM, Davenport, Iowa

■ BARGAINS, new and used. Castle, Official, Religious and Western 16mm. sound films, as low as $4.00 per reel; send for list of features and shorts. MULTIPRISES, Box 1125, Waterbury, Conn.

FILMS FOR EXCHANGE

■ EXCHANGE. Silent & sound pictures, also used sound features for sale, very reasonable. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ 8MM. FILMS! All major producers; new and used prints. Sales—exchanges—Trade-ins. RIEDEL FILMS, Dept. MM-143, 3207 Joslyn Rd., Cleveland, Ohio.

■ EXCHANGE: Silent pictures, $1.00 reel; sound, $2.00; also sell. Free catalogue. Selected sound programs; reasonable rentals. BETTER FILMS, 742 New Lots Ave., Brooklyn, N. Y.

The Amateur Cinema League's leader is sent FREE to every League member when he RENEWS his League membership. Renew your League membership and get an animated leader free of charge.

15 feet (7½ feet, 8mm.) of handsome theatrical cine effects, to introduce a film.

If you wish a leader in advance of renewing your membership you may buy it at the following prices:

8mm. . . 50c 16mm. . . 60c

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVENUE
NEW YORK, N. Y., U. S. A.

swarming ashore and the welcome given to them by the cheering natives. The latter half of the film pictures the smashing defeat of Rommel and land and air warfare over hundreds of miles of desert.

Store head dies Thomas B. Ryder, an associate and former president of Sibley, Lindsay & Curr Company, died in Rochester, N. Y., on October 30, 1942. The photographic department of this store has handled Movie Makers for over sixteen years.

Official Films catalog Official Films, 425 Fourth Avenue, New York City, has just issued an attractive new catalog which lists all its late releases. This brochure is available, free, by direct request.

Falk Almanac The 1943 edition of the *Universal Photo Almanac,* edited by Jacob Deschin, A.R.P.S., has been published by the Falk Publishing Company, 10 West 33rd Street, New York City. The Almanac is arranged in two parts, the "still" department and the cine department. The section on cinematography makes its initial appearance in this new edition and has articles by Leo J. Heffernan, FACL, Frederick G. Beach, ACL, and Louis Hockman.

Telling the "Y"'s film story

[Continued from page 12]

tional and spiritual advantages to be found at Central. The use of individuals in the montage, instead of large groups, creates an intimate feeling of life and reality. A great number of members on the roster indirectly suggests itself to the audience.

The activities of the Central "Y," of course, were most important and also most difficult to portray. The danger of overdoing or of underemphasizing the shots was great. They had to hold interest without too much detail. The scenario department of Gottfried, Kiffe and myself sat down around an empty nail keg and emerged from the conference deciding that scenes had to show enough to convey the idea of enjoyment and benefit without offering a complete pictorial record of every activity.

In most instances, the obstacles were extremely difficult for amateurs to overcome. For instance, we wanted a shot of members exercising on the stationary bicycles. We could not get all the action. Did we want the hands, the face or the legs? The legs, of course. All the action was centered there. It is the action of the legs that tells everything—

the play of muscles, the strengthening of sinews and the feeling of going somewhere.

Great care was taken in the selection of our characters, because we took plenty of closeups. They had to be typical "Y" members, and yet not physically out of place in the activity we wanted to picture. We could not have a hundred pound member lifting weights or swimmers who looked as if they would be at home only in a shower. The gymnasium suits worn by the characters had to be neat and clean. These considerations were important, as there would have been much criticism had we overlooked them. The actors used influenced our lighting, as we sought results that are pleasing to the eye. Light was evenly distributed, and, in every instance, we underilluminated the entire area instead of overilluminating small sections of it. The characters were kept in a measured exposure area—an even plane—to bring out the quality of color. As a consequence, the faces of the characters registered strong and true instead of being faded.

In the large "gym"—and it is extremely large—the light disappeared rapidly, and practically all our medium shots were made with the lens wide open, at an aperture of *f*/1.9. The ceilings in the large "gym" are very high; hence, 6000 watts with reflectors were none too much. We were skeptical of the result, but, when the film was projected, the nail keg board of strategy was pleased. There were many occasions when space and the angle of light made it impossible to use a tripod.

The swimming pool shots were particularly difficult. It was decided that one end of the pool would best be used to tell our story of aquatics. A shot of three swimmers diving from one end of the pool, with a group sitting on a low diving platform, gave us just what we wanted. A medium closeup of the swimming instructor teaching pupils the crawl kick is a complete explanation in itself.

And so it was, as we pictured one sport after another, using fades to achieve the transitions. Bowling, billiards, ping pong, rowing machines, special exercise machines, sun bathing and the special health activities all demonstrated their purpose in the picture.

Closeups were effective, but we utilized a Hollywood trick, when we recorded the bowlers in action; this comprised a closeup of the bowler, a medium shot of the pins and an "up the alley" shot, with the ball heading toward the camera, which reaches its apex with the pins scattering, to score a strike.

The Central "Y" 's discussion groups, an important part of our activities, the educational classes, the dormitory activities, the infirmary, the library and the coffee shop received their share of the 800 feet. Gestures of a speaker on the floor illustrate the action of the discussion group; the teacher, a well marked blackboard and an attentive class show the educational group; there are young men spending a quiet evening in their "other home," the dormitory; the nurse is seen against her immaculate background of medicine cabinets in the infirmary; books and interested readers exhibit the library; the food and enthusiastic, hungry members take the audience to the coffee shop. The closeup of a steaming hot plate of pancakes is a feature of the sequence in the coffee shop. This shot never fails to bring appreciation from the audience.

The introduction of the Boys Department of the "Y" was planned with a shot over the entrance doorway leading to its special quarters. Several boys, characters in themselves, were lined along a gaily colored fence in their area. Using a small laundry truck as a moving dolly on which the filmer perched very precariously, we took closeups of freckled faces registering delight at having their pictures taken for the movies. The boys were willing actors, and they were ready for everything we asked of them.

Fully aware of the spiritual guidance offered to men and boys by the "Y," we closed the picture with shots of the chapel. Color lent itself beautifully to these scenes. Blue cellophane was used to subdue the light and to help in fading in and fading out. It dramatized the natural beauty of the altar and reflected the chapel's peaceful atmosphere. And there our film ends.

The clinic

[Continued from page 21]

made on any inexpensive type of film, as they will be used only to judge the placement of the footage, its length and the wording. A simple method of making such titles is to use a slate about eight by ten inches, or thereabouts, in size. The title wordings can be written with ordinary school chalk, in bold contrast, and a slate of this size will film well at two feet, the closest common focusing distance with most lenses of normal focal length. Plain block printing is best, since it is easiest to prepare and to read. If many of these titles are to be made, some standard setup might be arranged, so that the camera could be placed in a given position, and the slate could be placed in a holder similar to a title easel. This system eliminates problems of alignment and lighting.

★★★★ *A Message to the Movie Maker and the Retailer:*

GOERZ

PHOTO LENSES
are an
AMERICAN PRODUCT
since 1899
made by
AMERICAN LABOR
in an
AMERICAN-OWNED factory
We have
NO CONNECTION
with any other firm

TO THE RETAILER

Because of their accuracy Goerz lenses are front line photo-optical equipment in many fields of activity of our Nation at War.

The utmost is being done to meet the demands of the Government for these photographic precision tools.

From time to time there may be available some of these fine anastigmats for civilian use and so we invite you to write us about your requirements.

There is a Goerz Lens for every purpose.

To help you in the selection of the proper lens our long experience is at your service—For detailed information and prevailing prices see your dealer or address

DEPT. MM1

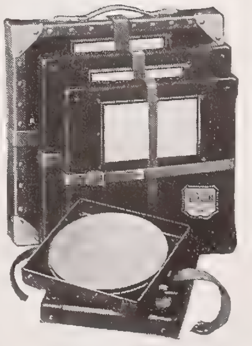
C. P. GOERZ AMERICAN OPTICAL CO.
Office and Factory
★ 317 East 34th Street New York ★

NEW ONE REEL COMEDIES IN 16MM SOUND

Starring Bing Crosby, Bob Hope, Shirley Temple, Myrna Loy, Jack Benny, Al Jolson, Zasu Pitts, Buster Keaton and others.

Price: $18 each, list—Dealer discount, 1/3

Comedy House
130 W. 46th St. New York, N. Y.



TRADE FIBERBILT MARK SHIPPING CASE

WE DO OUR BEST TO SERVE OUR COUNTRY FIRST—AND SERVE YOU BEST THAT WAY.

FIBERBILT CASE CO.
40 WEST 17th ST. NEW YORK CITY

Washington film news

[Continued from page 23]

"Soundies" machines, those automatic projection outfits which give you a movie in exchange for a dime, are now being used in some war plants to train new workers, and by the government to show recruiting films. Without benefit of the dime, of course. . . . Theatres in many cities are instituting midnight shows for "swing shift" war workers. . . . Warner Bros. is completing plans for a new newsreel; they promise a new technique in pictorial news reporting. . . .

* * *

Our boys "down under" are getting their film entertainment via 16mm. prints of current Hollywood productions. Despite bombings and battles, the troops in Australia have experienced no shutoff of their cinema fare, and they are getting the pictures regularly and on time. General Osborn of the Special Services Division of the Army recently wrote to a member of the War Activities Committee, "The features . . . are immediately routed where they will do the most good. The entire motion picture industry at home would be a thousand times repaid if they could witness the enjoyment these subjects bring to our troops."

* * *

The latest list of "U. S. War Information Films" has just been released by the OWI. List is divided into "Films of the Armed Forces," "Aviation Training Films." "Civilian Defense Training Films," "Industrial Training Films" and "Informational Films." In addition to the film subjects, the list also cites the main distributing offices from which prints may be obtained.

All the films listed are 16mm. and 35mm. sound; no silent films are included. Copies of the list may be obtained without charge by writing to the Bureau of Motion Pictures, Office of War Information, Washington, D. C.

A student records Antioch

[Continued from page 13]

planning the scenario and in determining which of 360 jobs we should film. Variety would be no problem in this film; we had jobs in teaching, selling, filing, riveting, weighing babies, waiting on tables, wrapping Christmas parcels, digging ditches, auditing, testing motors, analyzing compounds, breeding plants, typing and reporting. Change of scenery also would be no problem; we had jobs from Maine to the Mississippi, from New York to Chicago, from the farmlands of Iowa to the smokestacks of Pittsburgh. In fact, we spanned a third of the nation.

I began my travels to the neighboring cities of Dayton, Springfield and Indianapolis. My first footage was shot at the Dayton Boys Club, where my directing abilities were taxed to the utmost in picturing a student athletic director with a group of "dead end kids." After four tough hours, I escaped with my equipment minus two No. 4 flood bulbs, which were used in a mock "blitzkrieg" by the "dead enders."

After filming in the McCall's Publishing Company, the Springfield *News-Sun* and the Indianapolis NYA Centre, I headed north to Chicago and spent a whole week in that city, shooting more than three jobs a day. My shooting schedule kept me stepping, as I had to cover sixty jobs in thirty five cities in six weeks.

I continued East to Buffalo and then through New England and down the coast to New York City, Philadelphia and across the State to Pittsburgh, north again to Toledo, Detroit, Cleveland and then back to Columbus and Yellow Springs.

While filming these jobs, I met all sorts of difficulties. In Buffalo, where the college has several jobs at the Curtiss Wright Airplane factory, I encountered the FBI. This occasion was before Pearl Harbor, but I knew that I should be prohibited from taking pictures of the students who worked on the assembly lines. However, I thought it would be safe to take an outside shot of the plant, including the sign *Curtiss Airplanes*. I set up my tripod across the street and took a few feet of the sign. Before I could pack my equipment, a police car with siren screaming came down the street. Two "G men" jumped out, one grabbed my camera and the other grabbed me. They took me into custody and grilled me for three hours about my ancestry, my previous record, if any, and why I was filming the plant. I explained that I was making a motion picture for Antioch College and wanted a shot of the building, as we had several students working there. They looked extremely puzzled, perhaps justifiably so, and wanted to know how a student could be going to school in Ohio and working in Buffalo. I was finally released when a member of the alumni in Buffalo vouched for my character and explained the operation of Antioch. Today, of course, one would be scarcely foolish enough to attempt to film even the sign of an airplane factory.

I ran into quite the other extreme when I approached the publicity director of the National Broadcasting Company in New York City. He seemed to be greatly interested in our film and wanted to know why we could not take more than just fifty feet of our student guide who worked there. I explained that we were making the film on a very limited budget and that we had over sixty jobs to film. He then very kindly told me to forget the film, as he would gladly supply as much as I needed. Not only was the film donated, but also an electrician, a script girl and a few radio celebrities.

There were many handicaps in shooting under so many varied circumstances. Most of the time, I was filming in very poorly illuminated offices, factories and department stores. Then, too, I was always shooting with a combination of daylight and artificial light, making color balance extremely difficult. The Eastman Kodak Company recommended that I use regular Kodachrome with daylight flood bulbs when I shot with both sunlight and artificial light. This combination gave me the low Weston rating of 6, and I had to limit most of my shooting to medium shots and closeups. I was further handicapped by having only two No. 4 flood bulb reflectors and four No. 2's. My best results were obtained when I used Type A Kodachrome with a daylight filter and regular flood bulbs. This arrangement enabled me to work at the Weston rating of 8.

After six weeks of upsetting offices, blowing out fuses and holding up production, I returned to the Yellow Springs campus to work on editing. With nearly 4000 feet of film to edit, I really had a job on my hands. My viewer and splicer combination was a life saver. I spliced all the film on 400 foot reels and ran them through the viewer, making a three by five inch card out for each scene, noting the job and location, the student and a brief summary of the action, together with the footage. These cards proved to be invaluable in editing, and they decreased handling the film. Each card was numbered with the number of the reel and scene, which method greatly facilitated locating a desired strip of film.

We had decided to divide the script into three distinct sections—Business, Social Sciences and Science and Engineering—and to group our jobs under those three headings. The title and introduction would have to set a fast pace, to convey the exciting tempo of "co-op" life.

For an opening title, I worked out a bit of animation. The film begins with a shot of Antioch Towers painted on a map; the camera then travels backward, showing Antioch in the southwestern part of Ohio and taking in more and more territory, until the map presents the area from Maine to the Mississippi. Simultaneously, a spiral begins to spin around the towers and it encompasses the area of twenty States in which we have jobs. The spiral fades out as the title, *Campus Frontiers*, is superimposed over the map background, which is a brilliant red, with lines of gray outlining the State borders.

The map dissolves out as a full screen view of a spinning automobile wheel dissolves in; the title fades out, and a series of quick shots of various modes of transportation is flashed on the screen. The music dies down, and a long shot of the Antioch campus is shown. Here the commentator begins:

"Antioch College has much in common
With other American colleges.
Ivy is on its walls,
The trees and the grass,
Calm, renewing themselves, surround it.
Respect for the achievements of the past,
For the triumphant vistas of the spirit
It teaches.
Antioch students have much in common
With other American students.
Written on their faces
Are the same arresting stories,
New blends of forgotten races,
New moulds out of the past."

This last half of the commentary is accompanied with a "pan" shot of a group of students in a classroom; then again the Antioch campus is shown, and this scene dissolves into a shot of the Horace Mann monument, as the commentator talks about the ideas of Antioch's founder.

"The Antioch campus is different from other campuses.
It is a long jump from the towers of a college
To the things of modern America,
To the things of the earth,
To the things of smoke,
To the things of steel."

To accompany this narration, the scope of Antioch's campus is shown by views of the New York skyline, Iowa farmlands, smokestacks of Pittsburgh, the Chicago business district and Philadelphia's marketplace.

The style of the narration changes here from verse to prose, as a student is shown getting ready to embark on his first "co-op" job. The student is seen conferring with a member of the personnel department on the campus, getting his first job assignment. He is then shown packing his suitcase in the dormitory, bidding his hallmates goodbye, boarding a bus, arriving in a big city, looking for a room and reporting to his first job. A gay and exciting piece of music accompanies this sequence, which leads directly into the business field.

The *Business* title is superimposed over a closeup of hands typing. A quick series is then shown of flashes of jobs in department stores, in accounting firms, in manufacturing houses, in big business offices.

The second section deals with the jobs in Social Sciences and shows students at work in hospitals, settlement houses, government research agencies and welfare institutions.

The third part is devoted to Science and Engineering, and Antiochians are shown engaged in all phases of defense work—building airplanes, testing materials, grinding valves and building searchlights for spotting aircraft. This part ends with Antioch's own scientific research program of photosynthesis.

The conclusion of the film shows a swift recapitulation of the whole "co-op" program, in a series of closeups of students working in offices, in hospitals, in factories, in government and in research agencies, all superimposed over the map that was seen at the opening of the film. Each scene is taken a little closer to the subject, as the music builds up to a crescendo, the final shot being a closeup of a student's face turned up toward the camera.

In editing the title and the opening transportation shots, I carefully cut the length of each scene to match the changes in music. Such close synchronization proved to be effective and worth the many hours of tedious work that it required. Each musical phrase was timed with a stop watch, and the film was cut to the frame accordingly.

And so, *Campus Frontiers* is now telling the story of Antioch throughout the country. We hope later to transfer the sound accompaniment from discs to the film, by post recording. Then, we hope to make the picture available for wider general circulation.

Practical films

[Continued from page 16]

Lawrence Island. This is a color film and it runs 1000 feet. It presents various Eskimo games and athletic competitions and many scenes of the Eskimos' small villages, with sequences showing Eskimo methods of preparing walrus hide, building boats, carving ivory and making clothes. The arrival of the yearly supply ship provides great excitement on the small island. A trip along the shore in a walrus skin boat offers an opportunity of studying the wild life along the coast. The technique of a reindeer roundup is portrayed, and the film concludes with scenes of an Eskimo dance following the roundup.

WELFARE FILMS

Two films made during 1942 represent the versatility of their respective one man producers, and both are to be used in connection with welfare drives.

■ *Sea Coast Mission* is the accomplishment of Joseph Coburn Smith, who directed, wrote and filmed this fifty minute, 16mm. picture for the Maine Sea Coast Missionary Society, at Bar Harbor. It stresses the needs of the small communities on the isolated islands along the Maine coast. The boat *Sunbeam*, a floating school, hospital and work center, is shown bringing

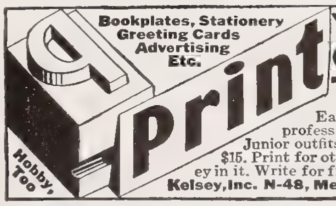
Titles For Your Movies
Just Like HOLLYWOOD
16 MM movies made more enjoyable with smart Hollywood titles by Filmack — 22 years catering to theatres guarantees your personal satisfaction. Backgrounds to fit any subject or situation. Order today or write for details.
Black & White
Sound or Silent
Tinted or
Kodachrome
FILMACK LABORATORIES
1333 S. WABASH AVE.
CHICAGO, ILL.

8 MM-16 MM-35 MM
KODACHROME
OF THE BEAUTIFUL
CAVERNS of LURAY
This extremely interesting and most unusual film will make a valuable addition to your film library.

36 2x2 Kodachrome Slides	4 for $1.00
100 feet 16mm Kodachrome	10.00
50 feet 16mm Kodachrome	6.00
50 feet 8mm Kodachrome	6.00
25 feet 8mm Kodachrome	3.50

POSTPAID
LURAY CAVERNS, Box 1075, LURAY, VA.

SOUND ON FILM
Rent—Exchange—Sale
USED SOUND FEATURES FOR SALE
REASONABLE
CINE CLASSIC LIBRARY
1041 Jefferson Ave. Brooklyn, N. Y.



Bookplates, Stationery
Greeting Cards
Advertising
Etc.
Print Your OWN Titles
Hobby, Too
Easy to make professional style. Junior outfits $8, senior $15. Print for others; money in it. Write for free details.
Kelsey, Inc. N-48, Meriden, Ct.

EVERY 8MM. FAN WANTS
CINE EXTENAR
It's the new WIDE ANGLE lens that every cine fan needs to catch the whole picture. Simply screws over regular 8mm. lens, providing identical focus and definition plus a WIDE ANGLE. $27.50
For full particulars, write today
CAMERA SPECIALTY CO.
50 West 29th Street New York City

cheer and comfort to the lonely lighthouse keepers and islanders, in all types of weather.

■ *Citizens of Tomorrow* is the work of Dr. Richard A. Chesrow, ACL, and it was made for the Catholic Youth Organization of Chicago, with the West Side Community Center as the immediate subject of the film. Bishop Bernard J. Sheil is the founder and director of this group, and the film was made under his jurisdiction.

NEW SURGICAL FILMS

Films for the use of medical students, doctors' groups and medical conventions have been made by Frank H. Baehr, M.D., Springfield, Mass., and Dr. Robert H. Mallory, III, ACL, of Philadelphia, Pa.

■ For Dr. Baehr's *Subtotal Gastrectomy,* Morton H. Read, ACL, was cameraman, and animated drawings were made by Frank J. Lefevre, ACL. The picture presents a full account of a cancer operation, including preoperative care, the surgical technique and postoperative care. The film is in Kodachrome and runs 800 feet.

■ Dr. Mallory was assisted by W. Wayne Babcock, M.D., in filming his 1200 foot color picture, *Abdominoperineal Proctosigmidectomy.* This complete record of a complicated operation includes instruction on spinal anaesthesia technique and a summary of the case history of the patient.

Lighting indoor color shots

[Continued from page 15]

trate the introduction of the back light.

In Diagram No. 2, background lighting is introduced from the left side of the scene by the extra lamp, and in Diagram No. 3, it is introduced by the lamp placed directly behind and below the subject. In the latter case, the lamp must be entirely obscured from the camera by the subject.

It is just as essential to get the proper exposure with Type A Kodachrome as it is with outdoor color film, because, in processing color, no compensation is made for over and underexposure. A photoelectric cell exposure meter will insure proper exposure if you use it correctly. Lacking an exposure meter, you can follow the exposure guide which comes with your film.

Indoor lighting can be controlled simply by moving the lighting stands away from or toward the subject. In controlling the amount of light in this way, make sure that you keep the lighting balanced, by moving both stands each time, so that they will be equidistant from the subject. Be sure to take new exposure readings when you change the position of the lights.

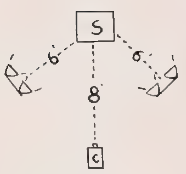


Diagram 1.

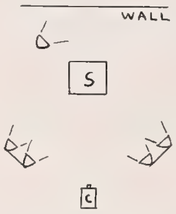


Diagram 2.

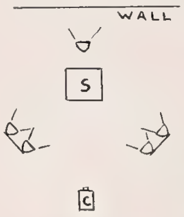


Diagram 3.

• Simple lighting diagram for indoor Kodachrome scenes.

Because indoor pictures are usually taken at distances of less than fifteen feet, these distances should be carefully measured for focusing before the scenes are shot. Usually, a medium shot is followed directly by a closeup, with the result that the focused distance must be reset.

In shooting color, especially indoors, try to plan in advance exactly what you intend to do, because most of the scenes will have to be prepared. Of course, the ideal method is to write a script and to follow it.

In indoor Kodachrome films, color harmony is very important. Outdoors, nature supplies the ideal background; indoors, you must choose, and sometimes make, the appropriate background. A fairly light background that will reflect some of the flood light is preferable. Avoid vivid backgrounds that will detract from the focal point of interest.

Brightly colored draperies or portières may overemphasize background values, with the result that your audience is attracted to them rather than to the action. However, a bright red or blue ball in the hands of a baby is very effective. On the whole, soft, pleasing shades make the most restful and beautiful pictures, while vivid colors make the most dramatic.

Of course, there should be some contrast. Light subjects usually show up better against a darker background and dark subjects better against a lighter background. In either case, the background should be much subdued. The color of the clothes worn by women and children to be filmed should be light and soft. The best colors for men's clothing are brown and gray. Avoid black and brilliant colors. Good color backgrounds are light yellow, pink, light blue and gray.

Backgrounds should harmonize with the color of the subject. There are a number of effective color combinations, such as blue clothing with a yellow background. Pink harmonizes with grayish blue or jade green; lavender, with gray green, and brown, with buff. If you are in doubt as to a suitable background, use light buff or gray, and you cannot go wrong.

Indoor color pictures can be taken in theatres and auditoriums as well as in homes. Type A Kodachrome should be used in shooting theatrical events or circuses indoors, provided, of course, that there is enough light. A member of our club attended a circus in Madison Square Garden, in New York City, last year and secured a number of excellent color shots, shooting at normal speed and using various *f* stops from *f*/1.5 to *f*/3.5. He also recorded the stage shows of two of the large theatres, but most of the scenes were shot with an *f*/1.5 opening at normal speed. An *f*/1.9 opening at normal speed can also be satisfactorily used if the scene is brilliantly lighted with white spotlights.

Fireworks displays are very easy to film, using an *f*/1.9 opening at normal speed. I have seen a number of shots of the New York World's Fair fireworks and the Lagoon of Nations night displays which were very satisfactory.

Type A Kodachrome should also be used for filming moving electric signs and theatre marquees at night. These can be recorded by using an *f*/1.9 opening at normal speed or half speed.

Here, then, are the suggestions for indoor color filmers. I believe that, if you will follow them, you are bound to get good results. I know that you will enjoy the experience.

Amateur clubs

[Continued from page 14]

Chicago Edison *Wonderful Wyoming, The Grand Tetons* and *Yellowstone National Park,* 16mm. Kodachrome studies, were presented by Carl Radin at a late general meeting of the Chicago Edison Camera Club, ACL. Mr. Radin presented as an encore his 1941 production, *Native Life in Mexico,* a human interest record south of the Rio Grande. All films were accompanied with music. This Chicago group will gather soon for its annual banquet, print salon and film exhibition.

Metro moves on Undeterred by the war, the Metro Movie Club of River Park, in Chicago, has been successfully carrying on its weekly programs as usual, featuring a number of attractive pictures. These have included *Seeing Is Believing*, by Henry Duda; *Land of the Midnight Sun*, by Dr. A. N. Murray; *Yellowstone* and *Ringling Brothers Circus*, by William Thumann, ACL. At a late fall meeting, the members were taken on an escorted tour through the Coronet Studios, in Glenview, educational film producers. New officers for 1943 will be announced this month.

Des Moines guest

Members of the Y.M.C.A. Movie and Camera Club of Des Moines, ACL, in Iowa, heard recently from Mrs. Jane Hutchens, nationally known Des Moines author. Mrs. Hutchens addressed the group on the subject, *How to Develop Plots for Home Movie Shorts*, pointing out how incidents of home life can be made to yield interesting and attractive sequences of dramatic action. *John Brown's Cousin*, Mrs. Hutchens's first novel, was a selection by the Book League of America, in October, 1940. Mrs. Paul James has been appointed recently as vice president in charge of movies for the Des Moines unit.

Philadelphia moves

After meeting for years in the city's Adelphi Hotel, members of the Philadelphia Cinema Club now foregather monthly in new quarters in the Witherspoon Building. Guest speaker at the first meeting in this locale was C. G. Bastier, of the Philadelphia Signal Depot, who talked on *Adventures of a Crank Turner*, in describing his twenty-seven years' experience as a professional cameraman. *Over Western Trails*, by George Pittman, and *In the Vineyard*, by Charles James were seen on the same program.

Passaic programs

What's It All About?, the most recent production by Henry Hird, ACL, was the feature film at this year's Henry Hird Night, an annual program staged by the Passaic Cinema Club, in New Jersey. The film is accompanied by narrative and music. At earlier gatherings, the members had seen *The Warning*, *Volunteer Nurses' Aide* and *Democracy in Action*, in a program of war effort pictures, and the club's contest winners, as follows: *Camp of the Woods*, by Werner Von Bergen; *At the Shore*, by Helen Banker; *Thumper, the Rabbit*, by Walter P. Koechel, ACL. The judges of the contest were Oliver Jackson, ACL, and William Murphy, from the neighboring Cinema Club of the Oranges.

Schenectady study

How to Plan a Movie was the subject of a late discussion and demonstration staged by the Cine Group of the Schenectady Photographic Society, ACL, according to reports from Frank H. Eastman, jr., group secretary. L. W. Murray opened the program with *What the Amateur Can Learn from the Professional*, a lecture supplied by the Eastman Kodak Company, and he was assisted by E. Henry MacMullen, ACL, who discussed the film planning involved in the script of the club's late production, *For Safety's Sake*. Paul Satterfield, formerly with the Walt Disney Studios, showed the club a "story board" and explained how it was used in planning movie continuity through a progression of small drawings. He was followed by Norman Vizents, of the local R. G. Wolff Studios, who took up the matter of making order out of disorder at the editing desk, a point that he cleverly illustrated with his own production, *Postscript to a Vacation*.

Toronto shows

An 8mm. film showing the visit of the British King and Queen to a Canadian armored division stationed in England was the high light of a recent screen program, presented by the Toronto Movie Club. Lieutenant William Jennings, a former member, had sent the film from England to his parents, who arranged the screening for the club. Other pictures seen at late meetings include *Summer Wanderings*, by H. C. Elliott; *Beale Bits*, by Lieutenant J. R. Beale; *French River*, by Dr. Dennis Jordan; *London Zoo*, by Jean Forster; *As the Earth Turns*, by W. W. Prissick; *Sock*, by E. R. Butler, ACL; *Our Night Out*, by Harold Berk, ACL; *Carefree Camera Days*, by H. W. Jaffray, ACL; *Then Came the King*, by Earl Clark, ACL.

New in Norfolk

New committee heads for the Norfolk Amateur Movie Club have been announced by the president, Sidney W. Mason, as follows: Wilson Robertson, programs; J. A. Wright, technical; P. B. White, membership; R. J. Kinney, ACL, contests; Fenton Priest, publicity. Seen on the club's screen at a late meeting were *Peeping Tom*, by C. A. Danner; *Launching of the Virginia*, by Mr. Danner, for Welding Engineering, Inc.; *Our Christmas*, by Mr. Kinney; *Aunt Ray's Garden*, by Mr. Robertson.

Long Beach elects

The Long Beach (Calif.) Cinema Club, recent Ten Best award winner with its sound Kodachrome production, *Fire from the Skies*, has elected new officers for 1943 as follows: Claude L. Evans, president; Mildred Caldwell, ACL, first vicepresident; Pat Rafferty, second vicepresident; Loren Smith, secretary; A. W. Nash, treasurer. *Weary Willie*, a comedy based on the group's recent outing, and *Behind the Dam*, a sound and color film, produced for the B. F. Goodrich Company by Mildred Greene, were seen at late meetings.

8mm Division
16mm Division
16mm S.O.F.
Equipment Division
Repair Division

HOME MOVIE LIBRARY!!

1943 Catalogs Now Ready

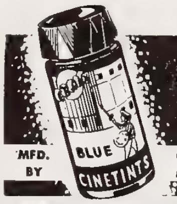
Films for Rent & Sale
8mm Catalog sent FREE
●
Films for Rent & Sale
16mm Catalog sent FREE
●
Films for Rent & Sale
S.O.F. Catalog sent FREE
●
Cameras, Projectors (Sound or Silent). All Photo Equipment Repairs; Replacement Parts.
●
Many exceptional 'buys' in new and used! Bought, sold, exchanged. Monthly payments available.

MOGULLS 60 W. 48th St., New York, N.Y.

If it's Cinematic or Photographic—WE HAVE IT!

"A to Z" Movie Title Making is Easy—Let Our FREE "Try-it-yourself" KIT Show You

Write • A-to-Z MOVIE ACCESSORIES
175 Fifth Ave., Dept. M37, New York, N. Y.



MFD. BY

Accentuate FIRE, MARINE, OR FLESH TONE SCENES BY DIPPING IN
CRAIG CINETINTS
RED - ORANGE - PURPLE - BLUE - AMBER - GREEN
Per Color, 55c Complete Kit, $3.25
CRAIG MOVIE SUPPLY CO.
Los Angeles • Seattle • San Francisco

THE KEY SOURCE OF MOVIES TO
"HELP WIN THE WAR"

New free catalog of 16mm films on the home and war front in all spheres of action including "YANKS INVADE AFRICA!"

BRANDON FILMS 1600 Broadway New York City

SPECIAL SALE

8mm. Complete Editions of most Castle Releases —used for demonstration
$3.75 (regular price $5.50)
All films guaranteed
Castle Films Catalogue Free

RABSONS, Inc., 111 W. 52nd St., New York, N. Y.

"Movies with Microscope"

a four page technical Service Sheet is available to members of the Amateur Cinema League without charge. A post card request will bring an ACL member a copy.

AMATEUR CINEMA LEAGUE, INC.
420 Lexington Ave. New York, N. Y.

Friends Will Appreciate Seeing OSWALD RABBIT Home Movies

Home Movies are the IDEAL Home entertainment—friends and family will thrill over OSWALD RABBIT's antics and escapades. Show also Mickey Mouse, Donald Duck, Three Monkey and Bosko films. All popular with the youngsters and grown-ups. Available in 8MM & 16MM.

See at Your Dealer's or Write for Complete Lists to

HOLLYWOOD FILM ENTERPRISES, Inc.
6060 Sunset Blvd.
Hollywood Calif.

"OSWALD" the Rabbit

FREE FILM REVIEWS

You can borrow these new publicity movies without charge

THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

Steel for Victory, 2 reels, 16mm. sound on film, black and white, running 16 minutes; produced by United States Steel Company.

Offered to: groups.

Available from: United States Steel Corporation of Delaware, 436 Seventh Avenue, Pittsburgh, Pa.

Steel for Victory shows how steel plays its part on land, at sea and in the air for the protection of our country. The picture includes sequences which show the manufacture of bomb casings and shell forgings. Other topics are the processes involving half million pound ingots, forging naval armor plate under terrific pressure and the fabrication of tank armor. The launching of United States destroyers and of new ore boats is also shown.

Vanishing Vitamins, 1 reel, 16mm. sound on film, color; produced by General Electric Company.

Offered to: groups.

Available from: W. D. Galpin, manager, Sales Education Section, Appliance & Merchandise Department, General Electric Company, Bridgeport, Conn.

Vanishing Vitamins is a four character drama that starts with a dinner party and ends in the kitchen, with the host and hostess displaying the manner in which their refrigerator solves their food storage problems. In this informal manner, it is explained how refrigeration prevents the loss of precious food vitamins.

In Our Own American Way, 3200 feet, 16mm. silent, color; produced by the Minneapolis-Moline Power Implement Company.

Offered to: groups.

Available from: Minneapolis-Moline Power Implement Company, Minneapolis, Minn.

In Our Own American Way shows the use of modern tractors and machines which enable the farmer to produce more at a lower cost and with fewer workers. The film record sweeps across the country, visiting army camps, naval air stations and national parks en route. It pictures our nation geared for defense and stresses the importance of the job being done by the American farmer.

Civilization's Fabric, 1 reel, 16mm. black and white, running 20 minutes; produced by Fruit of the Loom, Inc.

Offered to: educational and home economics groups.

Available from: Fruit of the Loom, Inc., Educational Division, 15 Westminster Street, Providence, R. I.

Civilization's Fabric is an account of the processing of cotton. Workers are shown transforming cotton fibres into wear resisting fabrics. Starting at the cotton plantation and showing all the intricate machinery used there, the film concludes with the completion of the finished material.

Trees to Tribunes, 1 reel and 3 reel editions, 16mm. black and white, sound on film; produced by the *Chicago Tribune*.

Offered to: educational groups.

Available from: The Chicago Tribune, Public Service Office, Tribune Tower, Chicago, Ill.

Trees to Tribunes presents the major activities involved in the production of a modern newspaper. It illustrates how pulpwood is logged, how newsprint paper is made and how the newspaper itself is produced. There is a spoken narrative and an orchestral accompaniment.

The Romance of Mahogany, in 3 lengths — 400, 800 and 1200 feet — 16mm. black and white, silent; produced by the Mahogany Association.

Offered to: trade groups.

Available from: Mahogany Association, Inc., 75 East Wacker Drive, Chicago, Ill.

The Romance of Mahogany begins with scenes depicting the hunt for mahogany timber along tropic riverbanks and waterfalls where those trees grow. The felling, cutting and transporting of the lumber to the mills are shown, as well as the operations of sawing, edging, trimming and inspecting. The closing sequences were filmed in a veneer mill, and they show the large timbers, or flitches, being steamed and processed.

CONDENSED MOISTURE

If you wear glasses, you are familiar with what takes place when you go into a warm room from the cold out of doors. The glasses immediately cloud over, and drops of moisture collect on their surfaces. The same thing happens to the lens of your camera if it is exposed to the same conditions. This moisture may leak into the lens elements and damage them, or it may dry in droplets and leave spots on the surface of the lens. The camera should not be made to experience this change in temperature suddenly. However, if there is no anteroom available, with some intermediate temperature, then the only thing to do is to absorb the globules of moisture with clean lens tissue at once.

Home on the Range, 1 reel, 16mm. sound on film, black and white, running 11 minutes; produced by the Office of War Information.

Offered to: groups (service charge, fifty cents).

Available from: Y.M.C.A. Motion Picture Bureau, 351 Turk Street, San Francisco, Calif.; 1700 Patterson Avenue, Dallas, Texas; 19 South LaSalle Street, Chicago, Ill.; 347 Madison Avenue, New York, N. Y.

This film is a record of the contribution that the Western range country is making to the war effort. The products considered include wool, mutton, beef and leather.

The Price of Freedom, 2 reels, 16mm. sound on film, black and white; produced by the United States Treasury Department.

Offered to: groups.

Available from: Y.M.C.A. Motion Picture Bureau, 351 Turk Street, San Francisco, Calif.; 1700 Patterson Avenue, Dallas, Texas; 19 South LaSalle Street, Chicago, Ill.; 347 Madison Avenue, New York, N. Y.

The Price of Freedom outlines the rôle that industry is playing in our war effort. Production of munitions and the operation of the payroll withdrawal plan for War Bonds are among the subjects treated.

Rubber Goes Synthetic, 2 reels, 16mm. sound on film, black and white; produced by The Standard Oil Company of New Jersey.

Offered to: groups.

Available from: Y.M.C.A. Motion Picture Bureau, 1700 Patterson Avenue, Dallas, Texas, and 347 Madison Avenue, New York, N. Y.

Rubber Goes Synthetic shows the new processes now being evolved for the manufacture of rubber substitutes.

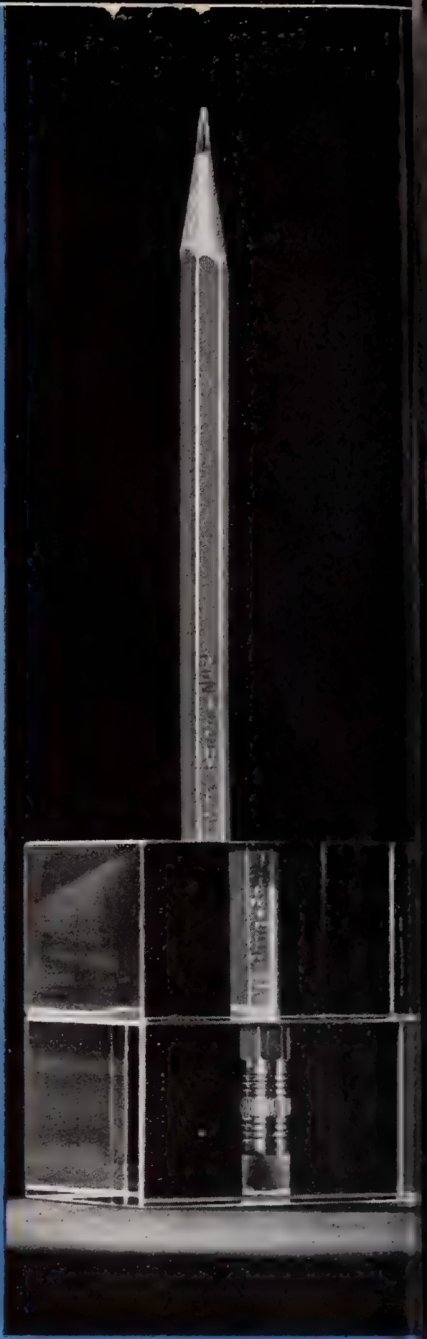
Movie Makers wishes all its readers

A Happy New Year

Movie Makers wishes to thank individually its advertisers for their loyal support during 1942 and wishes them a prosperous New Year

- Agfa Ansco
- Ampro Corporation
- Arel Photo Supply
- Astor Pictures Corporation
- A-to-Z Movie Accessories
- Baia Motion Picture Engineering Company
- Bailey Films
- Bass Camera Company
- E. M. Berndt Corporation
- Bell & Howell Company
- Better Films
- Brandon Films
- Byron's, Inc.
- Camera Equipment Company
- Camera Mart, Inc.
- Camera Shop
- Camera Specialty Company
- Capital Camera Exchange
- Castle Films, Inc.
- Certified Film Distributors, Inc.
- Cine Classic Library
- Geo. W. Colburn Laboratory
- Columbus Photo Supply
- Comedy House
- Commonwealth Pictures Corporation
- Craig Movie Supply Company
- Custom Built Camera Company
- Da-Lite Screen Company, Inc.
- Dayton Film Rental
- DuPont Film Manufacturing Company
- Eastern Trading Corporation
- Eastman Kodak Company
- Ralph R. Eno
- Fiberbilt Case Company
- Filmack Laboratories
- Films, Inc.
- General Electric Company
- G. Gennert, Inc.
- C. P. Goerz American Optical Company
- Walter O. Gutlohn, Inc.
- Haber & Fink, Inc.
- Hampden Sales Association, Inc.
- Harris Home Movie Library
- Hartley Productions
- Guy D. Haselton
- Hemenway Film Company
- Hewes-Gotham Company
- J. M. Hoober, Inc.
- Institutional Cinema Service, Inc.
- Intercontinental Marketing Corporation
- International Films
- Kelsey, Inc.
- Kin-O-Lux, Inc.
- Klein & Goodman
- H. W. Knight & Son, Inc.
- Frank Lane
- Lewis Film Service
- Luray Caverns
- Majestic Pictures
- Mansfield Photo Research Laboratories
- Marathon Photo Supply Company
- J. A. Maurer, Inc.
- Medo Photo Supply
- Montgomery Ward & Company
- Motion Picture Screen & Access. Co., Inc.
- Geo. Murphy, Inc.
- National Camera Exchange
- National Cinema Service
- National Film Board of Canada
- Nega-File Company
- Francis S. Nelson
- Neumade Products Corporation
- New York Institute of Photography
- Nu-Art Films, Inc.
- Official Films, Inc.
- Park Cine Laboratory
- Parth Laboratory
- James A. Peters
- Pictorial Films, Inc.
- Post Pictures Corporation
- Queens-Nassau Agricultural Society
- Rabsons, Inc.
- Revere Camera Company
- Radiant Manufacturing Company
- J. Thos. Rhamstine
- Riedel Film Service
- Jackson J. Rose
- Sixteen MM Pictures, Inc.
- Skibo Productions, Inc.
- James H. Smith & Sons Corporation
- Society for Visual Education, Inc.
- Spot Film Productions, Inc.
- Stahl Editing & Titling Service
- Roy C. Swanson
- Teitel Laboratories
- Transfilm, Inc.
- Thomas J. Valentino
- Vaporate Company, Inc.
- Virginia Conservation Commission
- Western Movie Supply Company
- Weston Electrical Instrument Corporation
- Willard Pictures
- Willoughbys
- Wolk Camera Company
- Wollensak Optical Company
- World Film Enterprises
- Y.M.C.A. Motion Picture Bureau
- Zenith

AIRPLANES MADE TO FLY FASTER and at greater heights present new problems to lens designers. Kodak's new glass, with a much higher refractive index (light-bending ability) than previously available in optical glass of the same dispersion, is now being applied to aerial lenses and is partly responsible for the effectiveness of our aerial photography. The new lens now in use has twice the speed of the fastest lens previously used by our Army Air Force.



THE POSITION OF THE PENCIL'S IMAGE shows that Kodak's new glass (below) has greater light-bending power than old-type optical glass (above). These two blocks have the same dispersion.

Kodak's aerial lenses, made with new rare-element glass, — "first basic discovery in 55 years"

Sand has always been a basic ingredient of optical glass. Now, for the first time, Kodak is making optical glass of "rare elements"—tantalum, tungsten, and lanthanum. No sand—to the optical scientist, it's "almost as revolutionary as discovering how to make steel without iron."

There would be no point in it, of course, without the result which is obtained: *A lens which gives greater speed without loss of definition and covering power.*

The U. S. flyer equipped with an aerial lens made by Kodak, incorporating the new glass, can carry out his mission from a safer height—and, as a consequence, with a much better chance of bringing back his pictures.

Faster, Farther, Clearer

Before this, the fastest lens used by U. S. Army flyers was *f*/3.5. Now our night flyers are being supplied, as rapidly as possible, with an *f*/2.5 lens. This is twice as fast, and gets pictures of better quality—with the same size flash bomb—at a greater height.

The greater light-bending ability of the new glass means that the lens can have less curvature—thus much better definition at the edges of the picture.

Prior to Kodak's new glass, in 1941, the last basic discovery leading to radical improvement in optical glass was in 1886.

After the original work on the new glass, done by Kodak scientists in collaboration with Dr. G. W. Morey, of the U. S. Geophysical Laboratory, four additional years were spent in perfecting its manufacture—and computing the new formulas necessary for the grinding of lenses.

Fortunately the work was done in time, and the new optical elements are now in many cameras in the service of democracy . . . Eastman Kodak Company, Rochester, N. Y.

Serving human progress through Photography

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

★ Rear projection

• How to make screen for rear projection of 16mm. and how to film projected image as background for miniature shots.

★ ANIMATING TO MUSIC

• Producer of animated puppet film tells how he does it and how sets and backgrounds are made.

★ INDOOR FILMING IN WAR TIME

• Hints on overcoming flood bulb shortage and ideas for filming with less illumination.

★ MOVIE CLUB ACTIVITIES

• How to enliven your movie club —result of survey of members of one club provides a ten point program.

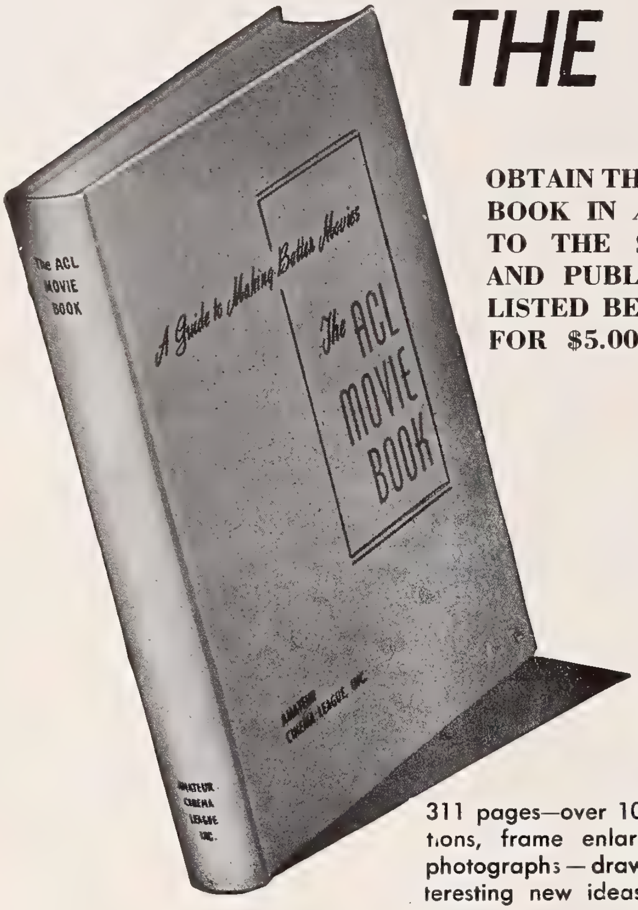
★ FILMING TO A SOUND TRACK

• The sound track—a famous one —was recorded. The problem was to fit the picture to the narration and music.

FEBRUARY, 1943 25c

Every New Member of the Amateur Cinema League gets

THE ACL MOVIE BOOK


The ACL MOVIE BOOK
A Guide to Making Better Movies
The ACL MOVIE BOOK
Amateur Cinema League, Inc.
Amateur Cinema League Inc.

OBTAIN THIS GREAT BOOK IN *ADDITION* TO THE SERVICES AND PUBLICATIONS LISTED BELOW *ALL* FOR $5.00 A YEAR

311 pages—over 100 illustrations, frame enlargements—photographs—drawings—interesting new ideas—simply written—accurate—complete—full index.

The most complete and comprehensive book on amateur movie making. It was written by the staff of the Amateur Cinema League—compiled from their experience in serving thousands of movie makers for over fifteen years. It tells you what you want to know because it comes from the needs and questions of over 25,000 League members—every one a real movie maker.

This valuable book is packed with information and it is simply written in an informal style. You will find it fascinating, and you may be sure that the information it contains is correct—IT'S AN ACL PUBLICATION.

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Ave.
New York, N. Y., U. S. A.

Date........................

I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $5.00, made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To *nonmembers*, subscription to MOVIE MAKERS is $3 in the United States and possessions; $3.50 in Canada, $3.50 in other countries.)

MEMBERSHIP.................................$5 a year

Name..

Street..

City.................................State..........................

Feb. 43

★ **MOVIE MAKERS** . . . Membership includes a subscription to MOVIE MAKERS monthly, which covers every phase of amateur and practical filming. Each month there are articles for the beginner as well as for the experienced movie maker.

★ **Technical consulting service** . . . Any League member can put his movie making problems up to the technical consultant, and he will receive prompt, detailed service.

★ **Continuity and film planning service** . . . The continuity consultant will aid you in planning specific films by offering you continuity and treatment suggestions, ideas on editing and title wordings.

★ **Club service** . . . Those who wish to organize a club—either for the production of films or for the interchange of ideas between cameramen—will obtain full aid.

★ **Film review service** . . . You may send films to the League for criticism and review.

★ **Booklets and service sheets** . . . These are available to all members. Booklets are sent automatically, as published, to members who request them. Booklets now current are:

Color filming—27 pages, *illustrated*
Featuring the family—34 pages
Lighting personal movies—37 pages, *illustrated*
Films and filters—31 pages, *illustrated*
Building a Dual Turntable—30 pages, *illustrated*

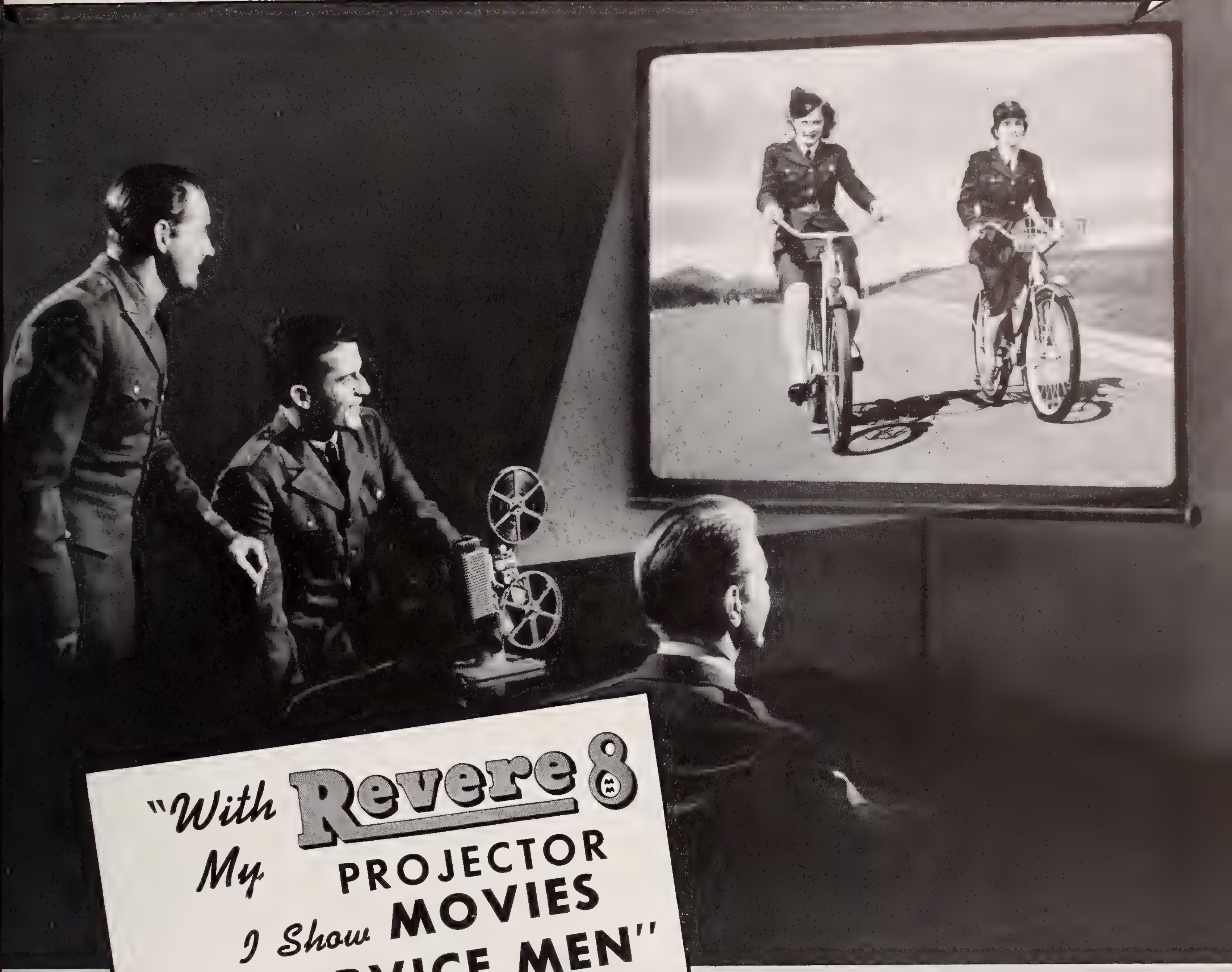
★ **Equipment service** . . . The League aids members in locating new equipment.

★ **Film Exchange** . . . A member may list his films for temporary loan among other members and will receive in return a list of films offered by other members.

★ **Special services** . . . in two important fields are available. Through the Film Review Chart a member can get particularly efficient criticism on his reels. By means of the Film Treatment Chart, a member may secure individually prepared film plans and continuity outlines. These charts are supplied on request to members only.

GET THESE INDISPENSABLE FILMING AIDS AT ONCE FOR **Five dollars a year**

★★ SHARE *Your Pleasure in Your Movie Equipment!* ★★



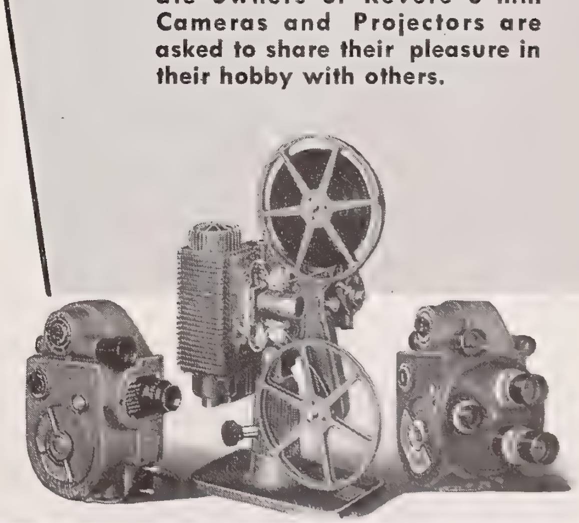
"*With* Revere 8 *My* PROJECTOR *I Show* MOVIES TO SERVICE MEN"

—A Patriotic Revere Owner

IF YOU want to give a service man far from home a good time, invite him to a home-cooked dinner and afterwards show him movies with your Revere 8 mm Projector. For a varied program, add to your own collection, interesting travelogs, comics, sports reviews and news reels that you can rent or purchase *from your nearest camera store.* Also, invite your guest to bring along movies of his family, and project these for him. Showing movies to service men is only one of many ways in which you can "*share your pleasure.*" Won't you write us how *you* are using your Revere equipment to bring happiness to others? Revere Camera Company, 320 E. 21st Street, Chicago, Illinois.

Why You Are Asked "To Share"

Revere is now fully converted to the manufacture of precision-built equipment for war. Because many families cannot buy motion picture equipment, fortunate owners of Revere 8 mm Cameras and Projectors are asked to share their pleasure in their hobby with others.



Revere 8 mm Cameras and Projectors are *durably* as well as *accurately* made and are more than equal to the *extra usage* that war-time sharing may bring.

Buy U. S. WAR SAVINGS BONDS and STAMPS

Revere *Quality 8mm Home Movie Equipment*

FREE FILM REVIEWS

You can borrow these new publicity movies without charge

THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

What Every Motorist Should Know, 16mm. sound on film, black and white, 1 reel; produced by The Aetna Life Affiliated Companies of Hartford, Conn.

Offered to: adult groups.

Available from: The Aetna Life Affiliated Companies of Hartford, Hartford, Conn.

What Every Motorist Should Know tells in a humorous manner the story of a motorist who finds himself with worn tires and no gasoline ration coupons. He buys a horse and harness, and the ensuing events disclose the difficulty experienced by an automobile owner when he is confronted by a horse.

Women at War, Pack Up Your Troubles, Star Spangled Banner, 16mm. sound on film, black and white, running 20 minutes; produced by the United States Office of War Information.

Offered to: groups.

Available from: Dayton Film Rental, 2227 Hepburn Avenue, Dayton, Ohio.

This is a three part reel that combines a serious educational portion, dealing with the activities of women in the war, with a cartoon subject and a song sequence that features the *Star Spangled Banner.*

Farmers and Defense, 16mm. sound on film, black and white, running 20 minutes; produced by the United States Department of Agriculture.

Offered to: Schools, colleges, groups.

Available from: United States Department of Agriculture, Washington, D. C.

Farmers and Defense deals with the agricultural needs of our country during war times. The problems are discussed by a panel of four authorities, led by the Hon. Claude R. Wickard, Secretary of Agriculture.

Educator's comment: High school and college students of social and agricultural problems will find this a thought provoking film. Those studying the panel discussion method, and members of debating groups, will find the film stimulating.—*H.R.F.*

WINTER CLOSEUPS

Not all of us live in sections of the country in which snow covered landscapes and great drifts may be filmed. Yet most of us do want a few scenes to represent the winter season in our film records. Closeups of the snow covered branch of a tree, an icicle hanging from the drain pipe or frost on the window pane are just as indicative of winter as are the larger manifestations. Make symbolic scenes of winter and add them to your stock shots.

Western Front, 16mm. sound on film, black and white, 2 reels; produced by the United States Office of War Information.

Offered to: groups.

Available from: Y.M.C.A. Motion Picture Bureaus, at 351 Turk Street, San Francisco, Calif.; 1700 Patterson Avenue, Dallas, Texas; 19 South LaSalle Street, Chicago, Ill.; 347 Madison Avenue, New York, N. Y.

Western Front pictures the plight of China in the present struggle. It dramatically emphasizes the critical rôle that China continues to play in its effort to survive as one of the great nations of the world.

Ring of Steel, Hitler and the Lambeth Walk, Star Spangled Banner, 16mm. sound on film, black and white, running 16 minutes; produced by the United States Office of War Information.

Offered to: groups only.

Available from: Dayton Film Rental, 2227 Hepburn Avenue, Dayton, Ohio.

These three films on one reel provide a varied and balanced program. The first portion deals with armament facts; the second part is a comedy sequence with Hitler as one of the characters portrayed; the concluding third is a rendering of the *Star Spangled Banner.*

BROADSIDE ACTION

If we film skiing or skating, we find that the action is rather swift. If the participants pass directly before the camera, there will not be much more than a blur to record the fact. Scenes of this type should be made only when the skaters are approaching or receding at a diagonal angle, and very probably the best results will be obtained by making a liberal sprinkling of "follow shots," in which the camera "panorams" with the action, but in which the action is kept in the center of the viewfinder at all times.

From Bristles to Brushes, 16mm. sound on film, black and white, running 30 minutes; produced by the Fuller Brush Company.

Offered to: adult groups.

Available from: Castle Distributors Corporation, 30 Rockefeller Plaza, New York, N. Y.

From Bristles to Brushes shows the source of bristle, hair, wire, fibre and cotton used in the manufacture of brooms and brushes. The careful processing of these materials is shown, as well as the uses of the finished products.

Ever Since Eden, 16mm. sound on film, black and white, running 40 minutes; produced by the H. J. Heinz Company.

Offered to: adult groups.

Available from: Castle Distributors Corporation, 30 Rockefeller Plaza, New York, N. Y.

Ever Since Eden traces the history of the tomato from the time of its discovery to the present. Cortez and Thomas Jefferson are among the prominent figures of the past portrayed in this film, because they helped to make the tomato the popular food that it is today. Also shown are sequences depicting the struggle on the part of seed experts to perfect a tomato of uniform size, shape, color and quality.

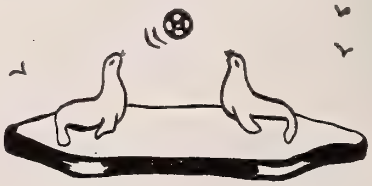
Your Daily Milk, 16mm. sound on film, color, running 12 minutes; produced by the Milk Industry Foundation.

Offered to: study groups.

Available from: The Milk Industry Foundation, 405 Lexington Avenue, New York, N. Y.

Your Daily Milk stresses the importance of this product in the war diet. Milking processes are shown, followed by a study of distribution methods.

Educator's comment: From fourth grade through high school, classes in foods and nutrition and social study groups will find this picture valuable. —*H.R.F.*



MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 18 **February, 1943** **Number 2**

Cover photograph . . . . . *Union Pacific Railroad*

Free film reviews 40

Washington film news . . . . . *William M. Nelson* 42

Closeups 44

A sensible program, *editorial* 45

Animating to music . . . . . *Carl Anderson, ACL* 46

Amateur clubs . . . . . *James W. Moore, ACL* 48

Filming to a sound track . . . . . *Herbert Johnson* 49

Rear projection at home . . . . . *Kenneth F. Space, ACL* 50

Lighting in war time 52

Films in Western teaching . . . . . *George Blaisdell* 53

Making clubs worth while . . . . . *William Robert Hunter, ACL* 54

Practical films . . . . . *Donald Maggini* 55

The clinic . . . . . *Kenneth F. Space, ACL* 58

The perfect specimen . . . . . *Gordon L. Hough* 60

Filming Nova Scotia's cove . . . . . *Francis M. Hirst, ACL* 61

Films you'll want to show 62

News of the industry . . . . . *Donald Maggini* 66

Union Pacific Railroad

ARTHUR L. GALE,
Editor

JAMES W. MOORE
Continuity Editor

KENNETH F. SPACE
Technical Editor

DONALD MAGGINI
Advertising Manager

MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year postpaid (Canada and Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies 25c (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1943, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to AMATEUR MOVIE MAKERS, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York, N. Y., U. S. A. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

WASHINGTON FILM NEWS

Latest reports of the government's use of movies

WILLIAM M. NELSON

MOUNTAIN TO MOHAMMED

The problem of getting pertinent war films to people living in communities where there are no theatres is one that has been discussed seriously and at length by almost every government since the beginning of World War II. In most nations, including the United States, the project has not yet emerged from the discussion stage. This situation is most unfortunate, for showing informational films to the more rural sections of a nation's population will go a long way toward keeping an enlightened people enlightened.

"Morale" and "enlightenment" are words that are getting tossed around with great and careless abandon these days, by friend and foe alike. But the only excuse for having government sponsored films in war time at all is to present to the people, through the most readily understood medium known, a picture of what their nation is doing to win the war, what the problems are, how they must be overcome and where John Citizen fits into the picture.

In metropolitan areas, this job is being done. Short subjects, covering all phases of the war, both at home and abroad, are on our theatrical screens weekly. But the audience that they reach is also the audience that is reached most widely by daily newspapers and news magazines; it is, in short, an audience that is already partially enlightened by other media. And, also, it is far from being the majority of our citizenry. Current estimates indicate that between eighty and ninety million persons each week appear at the nation's cinema box offices. But many of these are movie goers of the chronic variety — persons who simply can't get through the week without a glimpse of Ann Sheridan, Hedy Lamarr or Clark Gable. Assuming, generously we think, that most of these people are twice weekly movie goers, it appears that roughly one third of our population gets to the movies weekly. If this is the case, two thirds do not. If public information films are to do an all out job of getting information to the people, these neglected two thirds who don't or can't get to the movies must have the movies brought to them. How is this to be done? It is at this point in the argument that the governmental conferees generally light a cigarette, look at the clock, think that it is getting late, isn't it, and go out to lunch.

We learned this month that the British have, for the past couple of years, been dealing with this problem quite effectively. Their answer has been a fleet of more than a hundred mobile units, traveling constantly all over the British Isles (whose percentage of rural population is much larger than our own, incidentally), showing 16mm. prints of films made both by their own government and by that of the United States. These mobile units are equipped to generate their own power and to show films anywhere under almost any conditions.

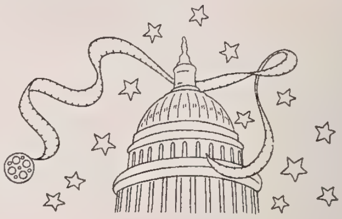
Day after day, in the lonely islands of the Hebrides, in the Scilly Isles, in the snowy Welsh valleys and the rainy Scottish hills, this fleet of movie trucks plods its unending way. It reaches farm families who have no theatres to go to and factory workers in cities who have no time to go to theatres that they have.

The "celluloid circus," as it is somewhat affectionately termed in the British Ministry of Information's Film Division, also performs a more specialized and not strictly rural function. Women's institutes are shown films about food and war time housewifery. Factory workers, between shifts, learn visually what workers in other factories are making. Agricultural workers stand in a barn to learn visually new farming and soil conserving techniques.

All in all, the "celluloid circus." which is averaging over a thousand shows each week, seems to be the answer to the problem of getting movies to the people. It is doing a good job. It explains to thousands of people what the war is about, what their part in it is and why they are asked to do the numerous unpleasant things which are required of them in war time. And to a democratic people, unaccustomed to acting without reason, this latter function is most important.

EDUCATING JOHN BULL

In learning about the British mobile projection setup, we came across the information that, for more than a year, 16mm. prints of United States Government movies have been included on the program of this film caravan. This fact may strike you at first blush as being routine and insignificant, but to us it appears as one of the few blessings of this war.

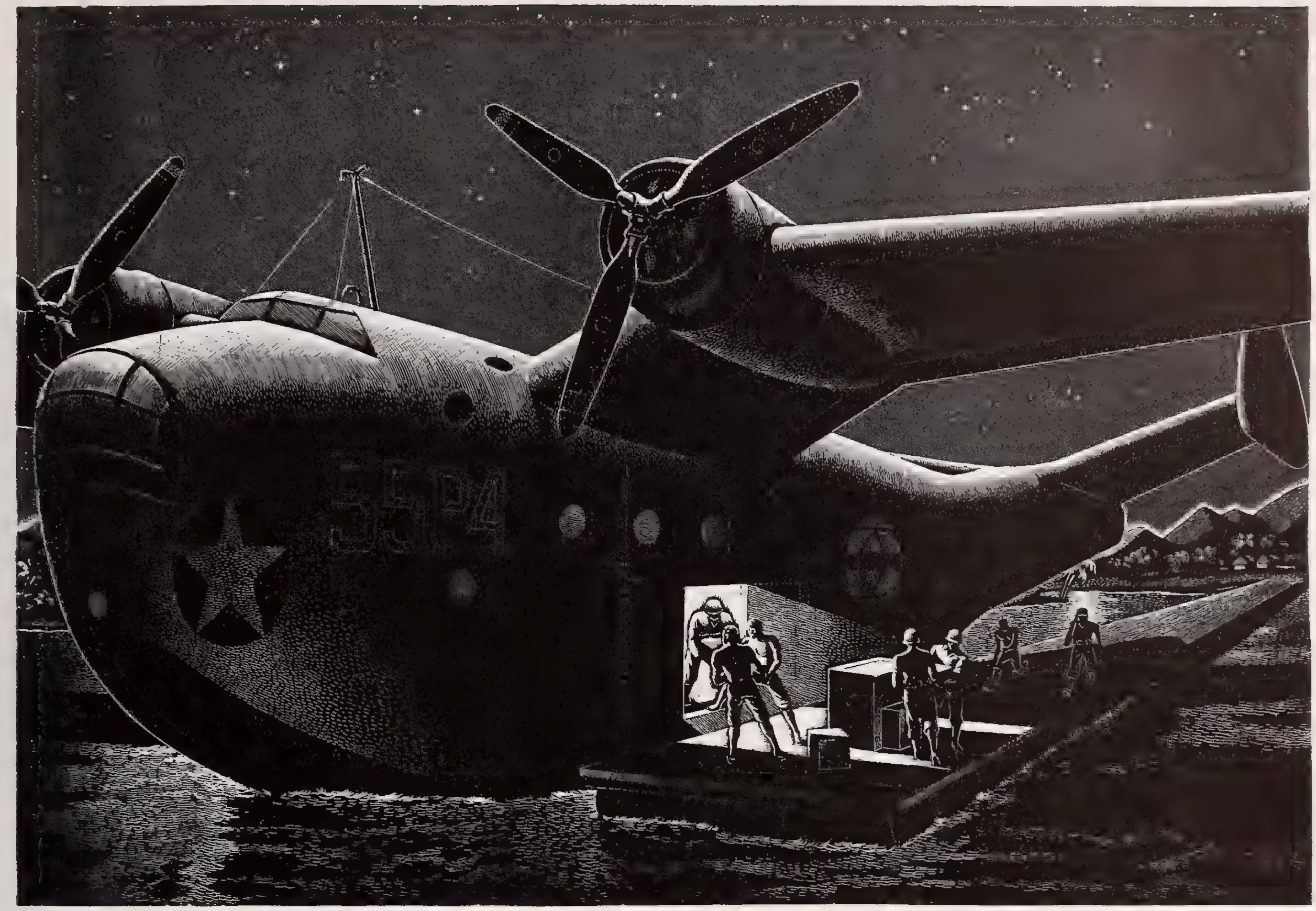


The reason is this—for years now, the British in particular and Europeans in general have been developing a firm and thoroughly, erroneous idea of what the American citizen is like. Most popular in Europe were American gangster pictures, "musicals" and drawing room comedies of the "wealthy young man with few inhibitions" variety. These films and the American tourist himself (throwing money around and behaving generally like a college boy who has just hit a quiz program jackpot) were all that British people had to go on in their judgment of us. Consequently, to the composite Britisher (if it is safe to use such a term), the composite American was a person who got out of an oversized bed in the morning, loaded his gun, left his luxurious apartment, either stole or purchased a brand new car, drove it downtown at breakneck speed. wrecked it in front of his office and/or "hangout," sat down at his desk, made a few mysterious telephone calls, interviewed a few callers, disposing of them either by (a) shooting them or (b) making ardent love to them, left his office for an overindulgent lunch, met a member of the opposite sex whom he or she pursued for the rest of the afternoon, had a minor tangle with the parents of the recently beloved and/or the police, acquired a tremendous sum of money which was spent in night clubs and/or gambling, got hurriedly married or divorced by driving out to the country in another car and then, assuming that this American were still alive after two or three unexpected encounters with those of his brethren who disported themselves in similar fashion, tumbled into bed for a well earned rest.

The foregoing is more than half serious.

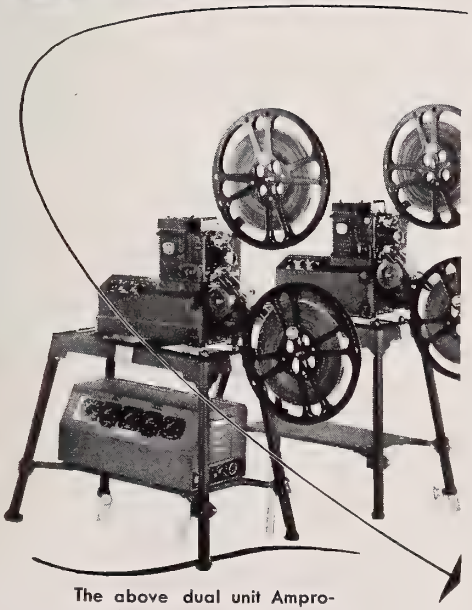
Today, with Government short subjects, such as *Ring of Steel*, *Tanks*, *Lake Carrier*, *Bomber*, *Colleges at War*, and with Hollywood movies, such as *Sergeant York* and *Wake Island*, the

[Continued on page 74]



MOVIES ARE EAGERLY AWAITED

at our far distant outposts



The above dual unit Amprosounds are typical of those used in "special services" overseas

The roar of a huge U. S. Patrol bomber ploughing to a stop in the harbor is always welcome music to American fighters at faraway bases. Among other things, it means mail from home *and a fresh supply of the latest motion picture releases!*

Every inch of space in our vast fleet of cargo planes is precious—is urgently needed for transporting vital medical supplies and important war materials. Still our government considers motion pictures so valuable to the maintenance of high morale in the U. S. armed forces that the latest films, in 16mm. versions, are classed as a "must" for our wartime skyway freight lines.

Thousands of Ampro projectors are being utilized in a vast 16mm. motion picture program for training and entertaining United Nation soldiers on both fighting and production fronts. Still more projectors are needed! Private owners of 16mm. projectors are urged to contact Civilian Defense authorities in their local communities and enlist their machines in this vital wartime program.

100% of Ampro facilities are engaged in the production of projectors and precision war equipment for the United Nations. Ampro engineering research continues undiminished—assuring civilian users more efficient projectors than ever when the war is over. In the meantime you can plan for the future by keeping up with the newest developments in 16mm. projectors. Write today for latest Ampro Catalog!

The Ampro Corporation, 2839 N. Western Ave., Chicago, Ill.

★ AMPRO ★

PRECISION CINE EQUIPMENT

Official U. S. Navy Photograph

Up from Davy's Locker!

HOW to escape, if trapped under the sea, is required training for Uncle Sam's submarine sailors.

Picturing it is another story. The deeper you go, the darker the water. But Navy cameramen solved the problem . . . even at 45 feet below the surface . . . *with flash underwater*.

This is only one of many ways in which photo lamps are helping photography perform new jobs in this war . . . perform them easier.

G-E Mazda Photo lamps are proud to share in this varied work . . . helping the armed forces and the nation's press.

Photo lamps in war time

In the interest of war production, WPB has limited the sale of photo lamps to press and military photographers and those who can extend at least an AA-5 priority. After the war, dependable G-E Mazda Photo lamps will again be at your service.

MAZDA Research leads the way

G-E MAZDA
PHOTOFLASH LAMPS
GENERAL ELECTRIC

Closeups—What filmers are doing

Movie makers in the New York metropolitan area who wish to put their finished films to work in the war effort now have a golden opportunity of no mean proportions. Down on West 20th Street at 11th Avenue stands Seamen's House, a branch of the Young Men's Christian Association in New York City. Here, week in and week out, live more than 650 men of the United States Coast Guard assigned to waterfront patrol, and to this haven come more than a hundred merchant seamen weekly.

The place is thoroughly equipped to handle 16mm. sound and silent motion pictures, and it puts on two shows weekly. The real catch is to locate an adequate supply of interesting film fare. This is, of course, where you come in. Can you imagine the appeal of Yellowstone, Lake Louise, Miami Beach or Mexico to these boys who maintain our "bridge of ships!" Drop a line to James A. Betts, jr., program secretary, Seamen's House Y.M.C.A., New York, N. Y., and tell him what you have to offer. It will be the greatest show of your lifetime!

Lee Dick, ACL, is a young lady on whom we have been meaning to report for some time. Mrs. Dick first came into the League's life as associate director of the Film Bureau of the Manhattan Civilian Defense Volunteer Office. In this capacity she served as production supervisor of *The Volunteer Nurses' Aide*, a propaganda film produced in but three weeks' time by New York City members of the Amateur Cinema League with the sponsorship of the League's staff—a record for which Mrs. Dick's dynamic enthusiasm was largely responsible. It seems only fitting therefore that she is presently employed in directing civilian defense films allotted by OCD to Willard Pictures, in New York City. Already completed is *Air Raid Warden's Report*, running ten minutes of monochrome sound and the first of a series of eight. *The Volunteer Nurses' Aide*, incidentally, has worn out twenty prints since its inception—not a bad record for such a "quickie."

A last minute leave brought Benjamin F. Farber, jr., (formerly of Movie Makers staff) home to New York for the holidays—but not without a moderately thrilling "assist" from the naval powers that be. It was dawn of December 24 at the Jacksonville Air Base when the leave came through. The trains were too slow; Eastern Airlines planes were jammed, and you had to be an admiral to get space on a naval transport. What to do? The officer of the day mused a moment and then suggested: "There's a little duck (amphibian, to you) out on the bay we'd like to get up to Anacostia. . . . Think you can find a copilot?" Ensign Farber could and did, with the result that some hours later he set the ship down across the Potomac from Washington, in plenty of time to reach New York by train. "Pretty dull job to fly, though," he commented, with a fighter pilot's casual disdain for any speed less than 400 m.p.h.

Other news of the League's friends in the armed forces comes in the way of additions to the ever lengthening roster. Charles H. Coles, for years chief of photography at the American Museum of Natural History, in New York City, and a Movie Makers writer, is now a second lieutenant in the motion picture division of the United States Signal Corps. He is on duty at Wright Field, in Ohio, where he has met C. J. Carbonaro, ACL, (also a Movie Makers writer), formerly of New York City but now engaged in civilian motion picture work at the same station.

Earl L. Cochran, of Colorado Springs, is another recent initiate into the Signal Corps, having received his second lieutenant's commission only last month after a course of training at Fort Monmouth, in New Jersey. He will be remembered for his charming 8mm. production, *Three Wishes*, which won a Ten Best award in 1940. . . . Dr. J. W. Sovine, ACL, on the other hand, now finds himself a lieutenant commander in the United States Naval Reserve, posted to the United States Naval Hospital, in San Diego, His erstwhile colleagues in the Indianapolis Amateur Movie Club have had an amusing motion picture report of his recent adventures under the title, *You Will Proceed . . .!*

Francophiles in the metropolitan area also may have an opportunity to put to a good and pleasant use their films of pre war France. They are invited to present them as guests of the French Conversation Club, recently formed in New York's Greenwich Village community. The group meets under the leadership of a Parisian *émigré*, prominent in diplomatic circles before the Nazi occupation, but who must here remain nameless for the safety of others still in France.

Movie makers with films of France interested in screening them for the club may get further details by addressing the club at 16 West 9th Street, New York, N. Y., or calling ALgonquin 4-7134, between the hours of nine and eleven each morning.

A SENSIBLE PROGRAM

PERSONAL filmers, like everybody else, are trying to find out where they stand and where they will stand, in the midst of the confusion that seems to be inevitable in war time. They are discovering, as everybody else discovers, that the best wisdom lies in adopting a fairly general point of view and then modifying it to suit circumstances.

We may be absolutely positive that no more benefit will result to the country by giving up our movies than by giving up reading or visiting our friends. There is nothing unpatriotic about personal movies. If we are busy, if we cannot afford to buy film or cannot get it, if we could buy it, we may not use our cameras so much. Just so, if we are busy or are short of money and if transportation is limited, we may read and visit less. But every fine and constructive recreation, such as personal filming, is needed in times of national stress, if nerves are kept steady and the country's morale is maintained.

Therefore, let us do whatever filming we can manage to do, with a clear conscience and a knowledge that our hobby is both justifiable and constructive. Let us not forget that we want all the family records we can make, in these days that disrupt family ties so greatly. If we are fortunately able to make movies to help the war—such as those that aid the Red Cross or the Office of Civilian Defense—we can film with full confidence that we are doing something worth while.

Let us remember that our projectors — whether eight or sixteen millimeter—can be of very real service. Much of the information from Washington is conveyed by films. Men and women are needed to show them. Also, the means of bringing cheer to the unfortunate persons in hospitals and other public institutions have been sharply limited by the war and by the shortages of men, money and materials, available to those institutions. Your projector and your films—either those that you made or those that you can buy or rent—can help the harassed executives of social service agencies in their efforts to give recreation to their charges.

From time to time, the Amateur Cinema League passes on to non theatrical filmers the requests from various governmental units for specific cooperation. If you can meet these requests, you will, as a personal movie maker, be taking a very direct part in the war.

In this kind of day by day program there may be little in the way of definite planning. There can be much that is serviceable in the way of accomplishment. The chief fact about it is that it adopts the general principles that our movies are not "out" for the rest of the war and that we, as personal filmers, can find ways to use our hobby for war ends, if we will but look for them. We know that movies have brought satisfaction to us. Let us do what we can, to see that they work at their war job in our own neighborhoods.

ACL

The AMATEUR CINEMA LEAGUE, Inc. *whose voice is* MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

DIRECTORS OF THE LEAGUE

STEPHEN F. VOORHEES, *President* . . New York City
JOHN V. HANSEN, *Vice President* . Washington, D. C.
ETHELBERT WARFIELD, *Treasurer* . New York City
C. R. DOOLEY . . . . . New York City
MRS. L. S. GALVIN . . . . . Lima, Ohio
H. EARL HOOVER . . . . . . Chicago, Ill.
HAROLD E. B. SPEIGHT . . . Canton, N. Y.
FLOYD L. VANDERPOEL . . Litchfield, Conn.
T. A. WILLARD, FACL . . Beverly Hills, Calif.
ROY W. WINTON, *Managing Director* . New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

Amateur Cinema League offices are open from
9:00 A.M. to 5:00 P.M., Mondays through Fridays

Animating to music

• Scenes from movie version of *Travels of Babar,** filmed by author. Below is drawing of table top stage of cutouts used as set for movable figures.

CARL ANDERSON, ACL

ONE of the most interesting problems that movie makers are beginning to attempt is filming a story with music suggested by a phonograph record. Exact synchronization is hardly possible to the average filmer, but with care he may so time a film that it follows the music closely.

You should start with a simple problem at first, perhaps using a ten inch popular piano recording. Play it a few times until it is partially memorized and determine if it suggests situations that might be worked into a scenario. Then load the camera with a hundred foot roll of 16mm. film.

Find a friend to "fake" at playing the piano and start with a long shot, to introduce the scene to your audience. Follow with closeups of fingers running up and down the keys; then add angle shots of the player. Perhaps a little comedy might easily be worked in; the piano player might wear red gloves and do some brief clowning. When you project this roll, play the record with it, and you will have a short film synchronized roughly.

One of the most successful means of presenting a finished picture is to break down the various passages of music into scenes and to sketch a short scenario.

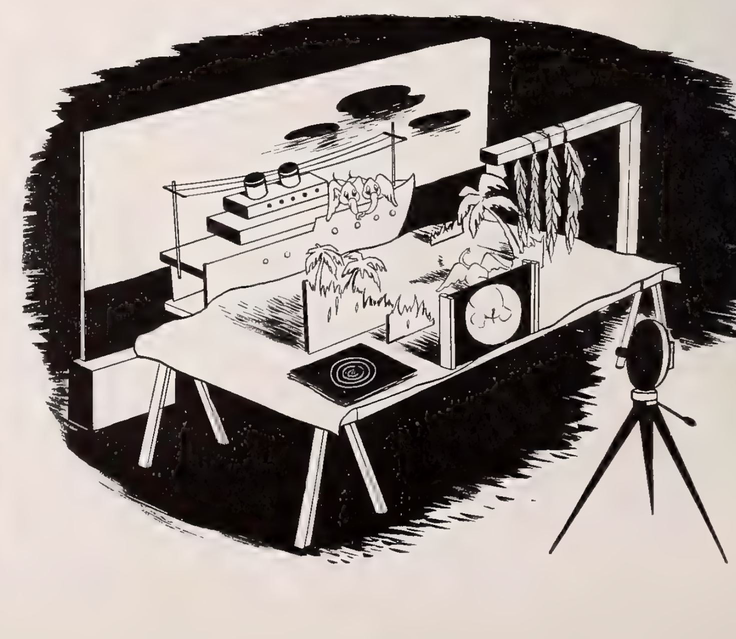
In making the cartoon, *The Travels of Babar**, I used the following pattern to outline the music and pictures.

1. Timing the length of the scenes.
2. Developing continuity sketches.
3. Designing models and sets.
4. Painting backgrounds for still scenes.
5. Animating subjects.
6. Shooting.
7. Editing the finished picture to exact length.

In timing *The Travels of Babar*, I used a stop watch to measure the length of the scenes. The method is simple. Warm the phonograph

---

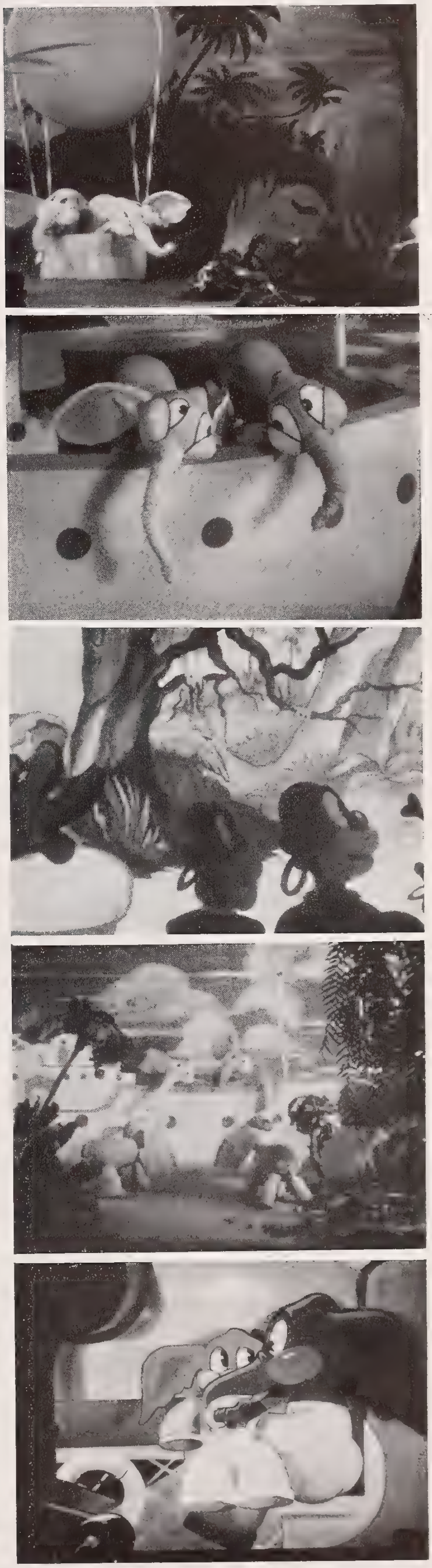
***Based on the book entitled The Travels of Babar, by Jean de Brunhoff, copyright 1934 by Random House, Inc.**



Photographs by Carl Anderson, ACL

• **Carl Anderson, ACL, producer of animated film discussed here, filming miniature set which he designed. At right, scenes from movie of *Travels of Babar*.**

Methods used in making movie cartoon described



motor, then place the record on the turntable. Use a knife to scratch a starting point on the record. Snap on the motor and start the stop watch. As you reach a place on the record that requires a change of scene, stop the watch. For example, after ten seconds of music, the dialog and music change. Assuming that the projector runs at sixteen frames a second, the scene would be 160 frames long or would use four feet of 16mm. film.

After much experimenting, I found that the easiest way to time film to a phonograph record is to warm both projector and phonograph motors—then, to mark a starting point on the record. I thread the projector with an old film and mark a starting point on the film, using a small bit of adhesive tape. I connect both motors to the same plug, so that the current reaches both motors at the same instant. Reaching the first change in music or dialog, I snap off the current and mark the film at this point with adhesive tape. The momentum of the projector will run a few frames past the projector gate after the current is broken—perhaps five or six frames. If you count back that many frames, you will be in synchronization with the record.

The next step is important. Start the record at the beginning and the film at the first "start" mark. Snap on the current and watch closely, as the film passes through the projector. See that the adhesive tape marker passes the projector gate at the same time that the record changes. Let the projector and record run on to the next change in tempo or dialog; then stop the current and mark the film. Start at the beginning and repeat this procedure, until you reach the end of the music. Always start at the beginning and work forward. After using this system, you will note that sometimes the projector will speed up, but, by timing your film with this method, you will find that you can stay in close synchronization.

In shooting the main and credit titles of *The Travels of Babar*, I opened with an "iris in" on a closeup of Babar, the elephant. To do this, I took thirty two sheets of black paper and cut out perfect circles, starting with a pin point sized circle and increasing to a large one. Starting with the pin point circle, I shot one frame, then placed the next size circle on the title stand and shot another frame, continuing until the picture of the elephant was revealed. Then I cut out a thirty two frame "star wipe," beginning with a very small star and increasing to a larger one that went out of the frame. I used this between the main and credit titles.

In the main title, the elephant reaches into a bowl with his trunk and squirts water that forms the letters *The Travels of Babar*. This bit of action took twenty seven paper cutouts to complete.

After listening to numerous phonograph records for children, I selected *The Travels of Babar*, because it could be adapted to cartoon technique. After playing the record a great many times, I learned the dialog and sound effects. I made a num-

[Continued on page 72]

Photographs by William Russ

• Scenes of Parkchester Cine Club in New York City during production of *Parkchester and Defense*, civilian defense film.

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Hartford sees 1942 winner For the sixth consecutive year, in an unbroken tradition, the first public screening of the 1942 Hiram Percy Maxim Award winner was held late in December before members and guests of the Hartford (Conn.) Cinema Club. This group, founded early in 1926 by the late Hiram Percy Maxim, FACL, was among the first amateur movie clubs in the United States, and it is the present affiliation of Mrs. Percy Maxim Lee, ACL, donor of the Award in her father's memory.

Russian Easter, Maxim Award winner for 1942, was presented to the club in person by its producer, George W. Serebrykoff, ACL, and Mrs. Serebrykoff, of New York City. A small dinner at the home of Mrs. Lee preceded the general screening, which was held at the Hartford Country Club under the leadership of Walter O. Eitel, ACL, the club's vicepresident. Other Ten Best award winners seen on the same program were *Back To The Soil*, by George Mesaros, ACL; *Voorlezer's House*, by Frank E. Gunnell, FACL, and *Autumn*, by Robert P. Kehoe, ACL.

Dinner in Washington More than one hundred members and guests of the Washington (D. C.) Society of Amateur Cinematographers, ACL, gathered recently in the capital's Fairfax Hotel for the annual dinner meeting of that active unit. John V. Hansen, ACL, vicepresident of the Amateur Cinema League, was the guest of honor, with officers and members of the Washington 8mm. Movie Club as added guests of WSAC. The outstanding film seen on the screen program was *Hail, British Columbia!*, 1941 Maxim Award winner by Leo J. Heffernan, FACL, from the League's Club Film Library.

Metropolitan movies The "S.R.O." sign hung out again at the doors of New York City's Master Institute Theatre, on Riverside Drive, as members of the Metropolitan Motion Picture Club staged their recent annual Holiday Show. Leading off the program, *Land of My Dreams*, produced by Joseph J. Harley, ACL, and top award winner in the club's late contest, brought 8mm. film to the club's gala show for the first time. Other outstanding pictures presented were *Back To The Soil*, by George Mesaros, ACL; *Voorlezer's House*, by Frank E. Gunnell. FACL; *Autumn*, by Robert P. Kehoe, ACL; *South of 36 North*, by Leo J. Heffernan, FACL; *Cine Whimsy*, by Robert Fels. Sidney Moritz, ACL, was program chairman for the Holiday Show, with the club's president, George A. Ward, ACL, serving as master of ceremonies.

Milwaukee winner *Memories*, by Harold Last, took first place in the recent film contest conducted by the Amateur Movie Society of Milwaukee, according to the findings of the Amateur Cinema League's consultants, while members and guests of the club put *Blondie*, by the same producer, in the prime position. No matter how you look at it, Mr. Last came first. Other award winners, in order, were *Scout Activities*, by Mrs. DeLylia Mortag; *Christmas, 1941*, by Elmer Klug; *Chain of Lakes*, by C. F. Behling; *There's Never A Dull Moment*, by Carl Hirth.

Washington 8's elect New officers for the current year of club activity have been elected and announced by the Washington (D. C.) 8mm. Movie Club as follows: H. D. Bateman, ACL, president; T. B. Bliss, vicepresident; Maurice Hejnal, ACL, secretary treasurer; Fred A. Au and Joseph H. Gawler, ACL, directors. Among the members' films seen at the election meeting were *Liberty Ship Launching*, by Mr. Gawler, and Christmas footage by O. S. Granducci, ACL, in a study of holiday lighting.

Tri-City dines Guided by tiny cardboard cameras standing on pipecleaner tripods, as place cards, sixty members and guests of the Tri-City Cinema Club sat down to table recently at the Third Annual Dinner of that group, held in the Davenport (Iowa) Outing Club. Mrs. Raymond O. Schmidt, Mrs. Leon B. Clow and Margaret West comprised the special dinner committee in charge of arrangements. A cine quiz, carried on between picked teams of six men and six women, brought triumph to the group led by Mrs. Paul White and discomfiture to the unit headed by Dr. James Dunn. The screen program included *Western Coast*, by Ray Schmidt; *The Story of 4-H Club Work*, accompanied by specially recorded

[Continued on page 74]

FILMING TO A SOUND TRACK

How a picture was made to fit narration

HERBERT JOHNSON

IT was an interesting assignment—producing a Kodachrome motion picture to fit a sound track that had been made two years before. *The Cavalcade of Color,* which widely depicts the freedom of America, opens with a series of scenes which show how photography is being used in such diversified fields as medicine, commercial photography, news gathering and scientific investigation. It points out how photography is serving humanity through progress and how it has broadened the world in which we live.

The sound track for motion pictures with "off stage" voice is usually post recorded. That is, the picture is edited and the sound is recorded to fit the edited film. Just the opposite procedure was followed in making *The Cavalcade of Color,* because we had a sound track but no picture. The two year old sound track had served its purpose in providing an inspiring accompaniment for showing the beautiful Kodachrome slides in the Kodak Building at the New York World's Fair.

Why could not appropriate motion pictures be made and synchronized to the existing track? It sounded feasible, so shooting began, and the result was *The Cavalcade of Color,* a one reel, 16mm. Kodachrome sound film.

The original sound track employed the 35mm. "push pull' system, so that it was necessary to rerecord it on 35mm. negative to the single system which is required for reproduction on 16mm. sound projectors. A 35mm. positive was made from the resulting negative, and the combined 16mm. Kodachrome prints were made from this positive and the original 16mm. color picture footage. A 16mm. black and white sound track was made for use in editing.

Since it was necessary to match motion pictures to the narrative and music, the 16mm. sound track was "spotted." This fact means that the first word in each sentence was indicated by a number in the picture area of the 16mm. track. This number corresponded to the number assigned to each sentence in the script. Most of the spotting was done on a sound Moviola, although it was necessary to do some additional spotting later. By running the track on a 16mm. sound projector on which the sound drum was accessible, spotting was accomplished by touching the film (at the drum) with a grease pencil at the instant selected while listening to the music and voice being reproduced. Since the sound should precede the picture by twenty five frames, a mark was placed on the picture area of the track at this point. In cutting the pictures to fit the track, most of the scenes were advanced four or five frames more, so that the picture would precede the sound. This appears to be the proper technique, as it is rather disturbing when sound and picture change at the same instant. The eye and the ear should not be forced to make this accommodation simultaneously. There is no direct lip synchronization in *The Cavalcade of Color,* as all the commentary is done by an "off stage" voice.

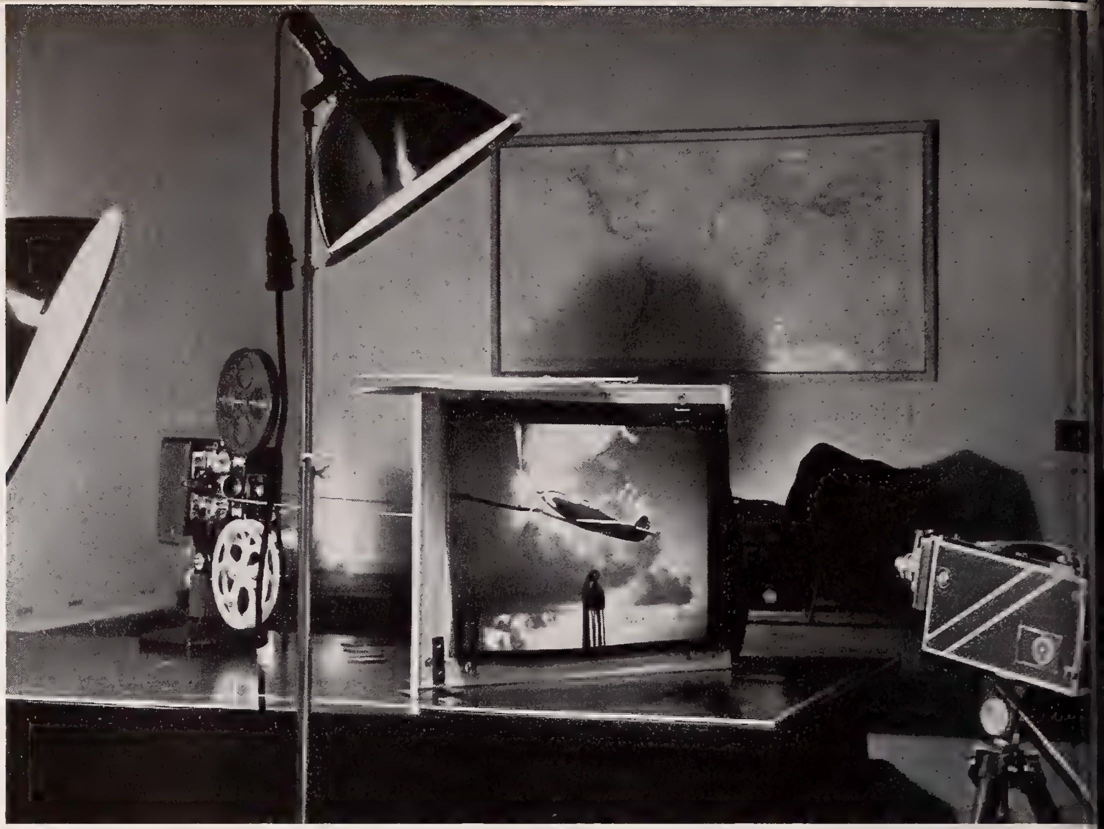
When all the Kodachrome shots were completed, the most suitable scenes were selected and catalogued. They were then spliced together on one hundred foot reels and duplicated in black and white. This was the work print which was cut and matched to the sound track. A double sprocket footage counter and double rewinds were used to good advantage. Such equipment is almost indispensable in matching picture and sound track, although it would be possible to do the work on a single footage counter, by running both films in contact over the single sprocket.

There were a few scenes which required very close synchronization.

[Continued on page 73]

• **Frames from *The Cavalcade of Color,* movie made for the Eastman Kodak Company by author, to match existing track.**

16mm. scenes by Herbert Johnson



• Set arranged by author for filming rear projection and model plane. Note that plane is supported by rod extending from projector and through screen. The plane hides rod and its shadow. Image on screen is actual projected image.

Photographs by James W. Moore, ACL

REAR PROJECTION AT HOME

Carefully tested methods that will accomplish it

KENNETH F. SPACE, ACL

• Enlargement of scene projected from rear as shown above.

AMATEUR movie makers have always been interested in rear projection—both because the trick of filming a projected motion picture scene is one that requires considerable ingenuity and because the effect is a very useful one. In some cases, a movie maker will resort to rear projection so that he can use, as a title background, a movie scene that he had previously filmed. In other cases, the object is to combine a real subject in the foreground with a motion picture image in the background.

Of course, the use of a large motion picture background for a real life scene, as Hollywood employs it, is out of the question for the amateur movie maker, and even for most industrial producers. However, on a small scale, rear projection is not difficult. The chief problem that it poses is the danger that the shutters of camera and projector might synchronize.

As we know, both cameras and projectors have shutters to cut off the light while one frame is being moved forward by the mechanism, to replace the previous frame in the gate. If camera and projector shutters are running at the same speed, it may happen that one would be open while the other is closed, which fact would mean that the camera would record no picture at all. This instance quite rarely occurs, because the camera and projector would have to be exactly in the wrong synchronization.

What usually does happen is that the two machines will be partially synchronized, so that some frames will receive full exposure, since shutters of both camera and projector are fully open at the same instant, while other frames will receive less than full exposure, in varying degree, as the relative speeds of the two machines bring the shutters in more or less synchronization. The effect, on projection of the finished scene, is that the background gets darker and lighter by turns.

Hollywood overcomes this problem with synchronous electric motors, locked so that the camera shutter will be fully open when the projector shutter is fully open. Since this arrangement is impractical for the amateur, the best solution is to make such a contrast between the speeds of the camera and projector that there is no opportunity for even partial synchronization. This result can be accomplished by running the camera at a speed that is slower than normal, but running the projector at a speed that is faster than normal. Then the projector shutter will open several times while the camera shutter is open once; therefore, no frame in the camera can avoid receiving an exposure.

The disadvantage of this method is that the action of the projected image will be accelerated; therefore, it is best to choose a background scene that does not contain persons walking or other movement that would not look natural if speeded up to any extent. General landscape scenes are usually best for background purposes, and these may be projected at a speed of twenty four or thirty two frames a second, the former being about right when the camera is running at eight frames a second, or at twelve frames a second if it has provision for such a setting.

In making titles with a background of a projected image, some movie makers project the background scene on a regular screen and film the reflected image with the camera set up on the same side of the screen as is the projector. This method gives good results, although it cannot be called rear projection. To use it, an arrangement similar to that made by George Kirstein and reported in *The Clinic* of July, 1942, might be set up, by substituting a movie projector for the still projector used by Mr. Kirstein.

If a reflected image is to be filmed, the regular motion picture screen can be used; but, if one is to work with real rear projection, a special screen material, to transmit light, must be found. The selection of the material used in rear projection work is very important for several reasons. Since the projected scene will be focused sharply on the screen, the surface of the material should be as fine as possible. Finely ground surfaced glass will serve the purpose, and several types of celluloid with a similar surface are now available. Dulmat and Tracolene are two trade names of such material that may be found in art stores. Tracing cloth is another material that has been used, but the surface has somewhat more of a fabric quality than might be desired.

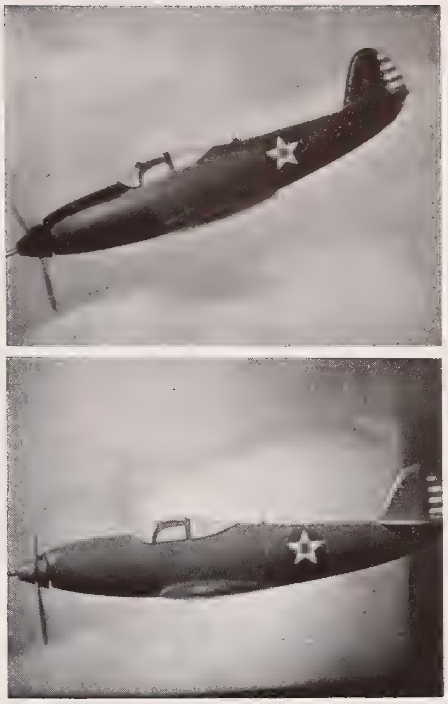
The material may be supported in some type of frame, such as a picture frame or a stretcher frame for use in preparing a canvas for painting in oil. These frames come in standard sizes and are quite inexpensive. The screen material may be secured with thumbtacks, or it may be held by metal clips.

One thing to remember in selecting the screen material is that the thinner it is, the brighter the image, although this fact also means that the "hot spot" will be very much brighter as well. This "hot spot" is the bright area seen in the center of the projected image when it is viewed from the side away from the projector, but with the eyes in line with the projector lens. With some scenes which are somewhat darker in the middle area than at the sides, the hot spot effect will not be very noticeable; but it is better to avoid it entirely, by tipping the projector upward toward the screen and also by tipping the camera upward so that the camera lens and the projector lens will not be in line.

Following this procedure will dim the projected image, but it would seem that this compromise is the better choice of the two.

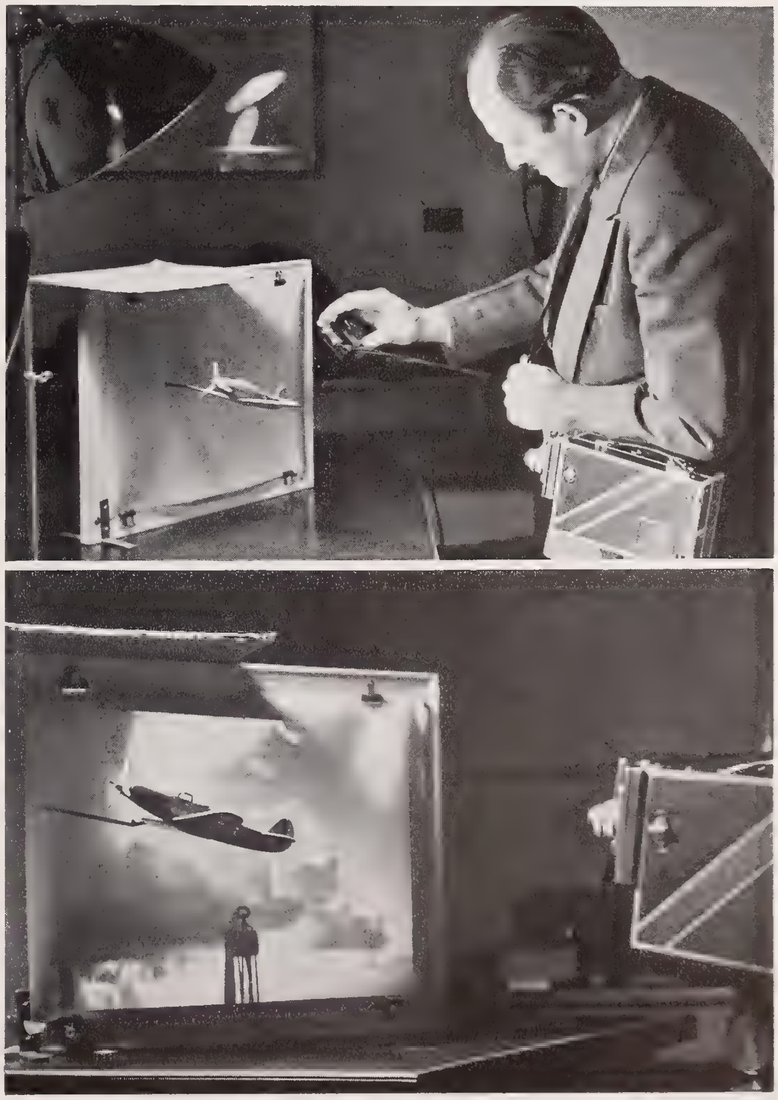
The exposure may be found by using a meter or by making tests. If a meter is used, it should be held in line with the camera position, so that the light being read is that which will be used in filming. A series of tests will prove to be interesting, even though the best exposure by test agrees with that given with the meter. Tests may reveal some very dramatic effects.

If the scenes are light in tone and if it is desired to have dark letters, the letters may be pasted on the surface of the glass on the side toward the camera. Rubber cement should be used, so that the letters can be removed completely. If white letters are wanted, they may be added to the scene of the projected image by double exposure, which involves wind- [Continued on page 68]



• Frame enlargements of scenes made with rear projected background and model plane as described here. Sky background is panorama which makes plane appear to move. Image in bottom frame is off center, to show that it was projected.

• Showing method of taking exposure, and, below, shield over projected image, to protect screen from illumination cast on model plane.



Lighting in war time

James W. Moore, ACL

• This shot was made with the aid of sunlight coming through a window, and the exposure used is within the range of any cine camera. Note that the open magazine serves as a reflector.

Suggestions for making do with less equipment

ALTHOUGH flood bulbs are rationed, it is still possible to light interior movie scenes in the home and school, for there are many other sources of illumination which we usually neglect only because of the convenience and economy of flood bulbs.

A new flood bulb provides illumination that is equivalent to that given by a 750 watt incandescent lamp; so, of course, it is possible to light a movie scene simply by substituting regular incandescent lamps for the flood bulbs. The rub is that, while a flood bulb uses two and one tenth amperes of current, a 750 watt lamp would require nearly seven amperes. It follows naturally that fewer 750 watt lamps could be used. Three 500 watt lamps are the maximum that could be inserted in the average house circuit. (Unfortunately, regular incandescent lamps cannot be used with Kodachrome, because the resulting scenes would be yellowish in color.)

Incandescent lamps of high wattage do not represent, by any means, the only solution to interior filming. Here are a few ideas about how to overcome the shortage of flood bulbs—if you have other ideas, send them to us so that we can pass them on.

In spite of all urging, even to this day few amateur movies include sufficient close and near shots. With the limitation on flood bulbs, now is the time to make closeups your specialty. Close shots require a great deal less light than do medium shots, and you can conserve your dwindling flood bulb supply by keeping the camera near your subject.

You may have forgotten the beautiful scenes that can be made only with the aid of sunlight streaming through a window. With fast black and white film, you can include a surprisingly generous interior area near a large window. The disadvantage of such scenes is that the light comes from one side only, leaving the opposite side of the subject in dark shadow. In the instance shown on this page, the problem was solved by the subject himself, who held the open magazine so that sunlight was reflected from it to his face. Portraits of this type are just as possible in color as in black and white. A sheet of white paper, a square of cloth or a projection screen may be used as a reflector.

You can use the illumination of a flood bulb in a reflector to lighten the shadow side of the subject in a scene filmed near a window. If you are shooting Kodachrome, use the regular outdoor type and special blue bulbs in your reflector unit.

If you have a still slide projector, you can use it to good advantage as a spotlight when you shoot dramatic or portrait scenes with the cine camera. Perhaps you have one of the popular little spotlights that are made for the purpose of giving a concentrated light that is useful when one is reading in bed. Most of these lights will hold a sixty watt bulb, and one will make a most effective miniature spotlight. Be careful, though—it gets hot.

We have heard that more than

[Continued on page 74]

FILMS IN WESTERN TEACHING

A report of California's activities in this field

GEORGE BLAISDELL

HERE is a report of what active workers in visual education on the Pacific Coast told the writer in the course of visits made to them. It is evident that the West is alive to the importance of movies in teaching.

To begin at what may have been close to the West's beginning, a call was made on Loretto McCourt, an attache of the Los Angeles Board of Education. Nearly twenty years ago, as a result of her continual hammering on the doors of the Board, she was delegated to take two months to visit the larger cities of the East and to report to the Los Angeles Board what was being done in those localities.

The trip was made and, on her return, the Los Angeles work was begun. It has grown amazingly.

Earl Swingle, in charge of the film exchange in Los Angeles of the Extension Division of the University of California, believes that California is second to none in the number of projectors used and films distributed for educational work.

The Berkeley and Los Angeles branches of the State University contain an equal number of duplicate films, 1600 subjects on 2000 reels. These are about equally divided between sound and silent subjects; several of the films are in color. These films supply 700 schools, and they are listed and described in a well printed catalog of 300 pages.

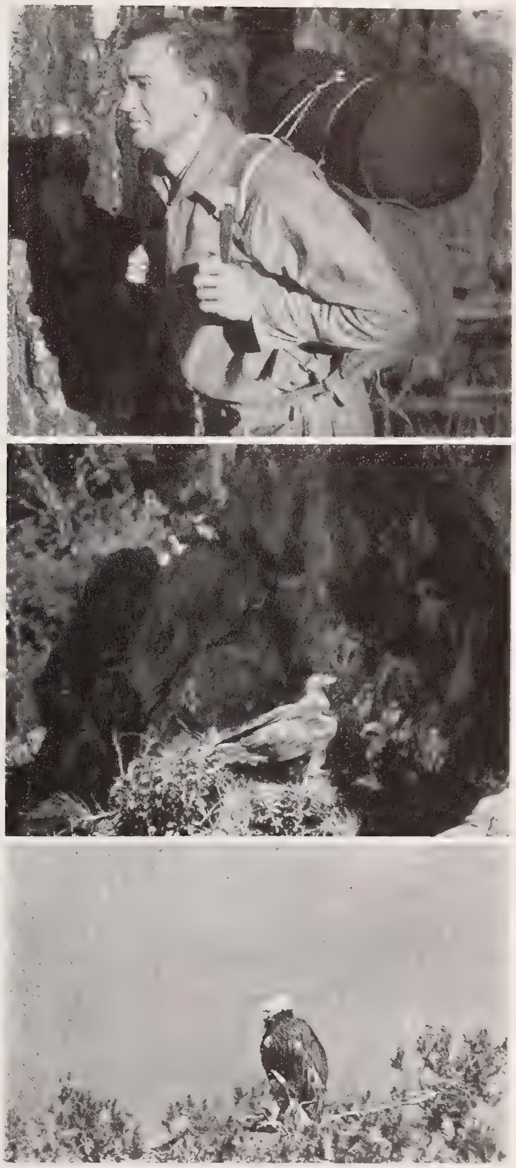
There are 3000 reels on the shelves of the film exchange of the Los Angeles Board of Education, in charge of Bruce A. Findlay and Frank Reiter.

Captain Allan Hancock, educator, philanthropist, public spirited citizen and president of the Board of Trustees of the University of Southern California, said that "visual education is one of the nation's most dynamic sources." He declared that black and white movies are less used. "In higher education," he added. "almost everything is color and sound."

The Allan Hancock Foundation for Scientific Research of the University of Southern California, which already had in its resources a vast amount of equipment, has added a great deal recently. The Foundation has more than doubled its activity in the field of visual education. Thousands of feet of film were being converted to sound and added to the already wide stocks of film on the shelves of the library. It

[Continued on page 64]

Ed Harrison



• Above, Ed Harrison of Harrison-Roberts Wild Life Films and shots from movies of nature subjects made by him.

Courtesy Allan Hancock Foundation

• At right, Allan Hancock Foundation for Scientific Research at University of California. At left, corner of Foundation's library which has more than doubled in size recently.

Practical methods
that have proved
their real value

Roger Terhune

Y M C A
Cinema
Club

• For one of their workshop nights, the Passaic Cinema Club got acrobats of local fame to serve as cine subjects.

MAKING CLUBS WORTH WHILE

WILLIAM ROBERT HUNTER, ACL

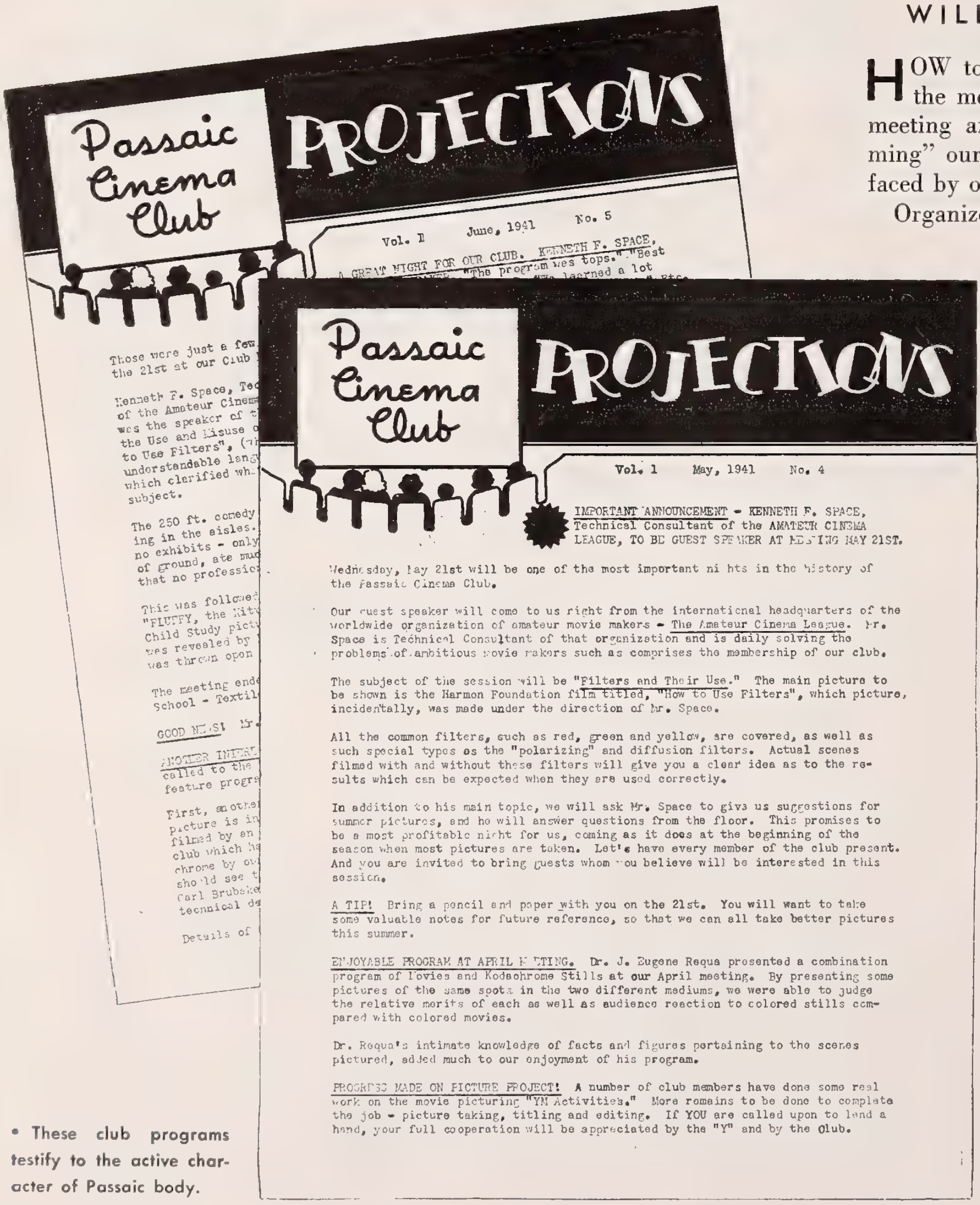
HOW to continue to maintain active interest, to keep the members eagerly awaiting the night of our next meeting and to prevent the audience from "Oh—humming" our programs constituted a real problem recently faced by our club.

Organized several years previously, we had passed through the stages that are familiar to many cinema groups. The expert cameramen in our own club had addressed our meetings and had given us the benefit of their knowledge gained in the hard school of experience over a period of years. They had shown us their choicest pictures and had told of their thrills, heartaches and problems in making them.

Our "rank amateurs" had had their day, exhibiting some of their better pictures for admiration and constructive criticism. Talented movie makers of local fame, but not members of our club, provided programs for a number of profitable evenings.

Special representatives sent by manufacturers had talked to us on film and projectors. Another revealed the mysteries of electric cell exposure meters; still another demonstrated sound on film and explained how the average amateur could make his own talkies. The Eastman film, *Highlights and Shadows*, added much to our knowledge.

Two of our younger members who had specialized on Westerns had shown their four masterpieces with musical effects—stories with real plots, written, acted, directed and filmed by themselves and their own production company. These young professionals of tomorrow, whose story was published in MOVIE MAKERS and was broadcast on the radio, brought home to us emphatical- [Continued on page 69]



Passaic Cinema Club

PROJECTIONS

Vol. I June, 1941 No. 5

A GREAT NIGHT FOR OUR CLUB. KENNETH F. SPACE, "The program was tops." "Best
learned a lot

Those were just a few
the 21st at our Club

Kenneth F. Space, Tec
of the Amateur Cinema
was the speaker of t
the Use and Misuse o
to Use Filters", (w
understandable lang
which clarified wh
subject.

The 250 ft. comedy
ing in the aisles.
no exhibits - only
of ground, ate muc
that no professio

This was followed
"FLUFFY, the Kitt
Child Study pict
was revealed by
was thrown open

The meeting ende
School - Textil

GOOD NEWS! Mr.

ANOTHER INTER
called to the
feature progr

First, anothe
picture is in
filmed by an
club which h
chrome by ou
should see t
Carl Brubake
technical de

Details of

Passaic Cinema Club

PROJECTIONS

Vol. 1 May, 1941 No. 4

IMPORTANT ANNOUNCEMENT - KENNETH F. SPACE, Technical Consultant of the AMATEUR CINEMA LEAGUE, TO BE GUEST SPEAKER AT MEETING MAY 21ST.

Wednesday, May 21st will be one of the most important nights in the history of the Passaic Cinema Club.

Our guest speaker will come to us right from the international headquarters of the worldwide organization of amateur movie makers - The Amateur Cinema League. Mr. Space is Technical Consultant of that organization and is daily solving the problems of ambitious movie makers such as comprises the membership of our club.

The subject of the session will be "Filters and Their Use." The main picture to be shown is the Harmon Foundation film titled, "How to Use Filters", which picture, incidentally, was made under the direction of Mr. Space.

All the common filters, such as red, green and yellow, are covered, as well as such special types as the "polarizing" and diffusion filters. Actual scenes filmed with and without these filters will give you a clear idea as to the results which can be expected when they are used correctly.

In addition to his main topic, we will ask Mr. Space to give us suggestions for summer pictures, and he will answer questions from the floor. This promises to be a most profitable night for us, coming as it does at the beginning of the season when most pictures are taken. Let's have every member of the club present. And you are invited to bring guests whom you believe will be interested in this session.

A TIP! Bring a pencil and paper with you on the 21st. You will want to take some valuable notes for future reference, so that we can all take better pictures this summer.

ENJOYABLE PROGRAM AT APRIL MEETING. Dr. J. Eugene Requa presented a combination program of Movies and Kodachrome Stills at our April meeting. By presenting some pictures of the same spots in the two different mediums, we were able to judge the relative merits of each as well as audience reaction to colored stills compared with colored movies.

Dr. Requa's intimate knowledge of facts and figures pertaining to the scenes pictured, added much to our enjoyment of his program.

PROGRESS MADE ON PICTURE PROJECT! A number of club members have done some real work on the movie picturing "YM Activities." More remains to be done to complete the job - picture taking, titling and editing. If YOU are called upon to lend a hand, your full cooperation will be appreciated by the "Y" and by the Club.

• These club programs testify to the active character of Passaic body.

PRACTICAL FILMS

The non theatrical movie as used for various purposes

DONALD MAGGINI

• Courses for volunteer projectionists given at Montclair, N. J., Public Library. Above, classroom and, below, graduation. The volunteer projectionists will give services in screening defense films.

TRAINING FILMS FOR WORK SIMPLIFICATION

The correct training of labor is a vital problem in industry today. The demands of war production and the shortage of workers, because of the number of men in the armed forces, make it imperative that available manpower be as efficient as possible. Unskilled workers have to be trained to fill skilled jobs. The labor shortage has already absorbed the unemployed who must be retrained or taught new jobs, and many who have never worked before must be taught the simple rudiments of manual labor. Leaders of industry have found that a film training program provides the best method of teaching work processes to new employees and of teaching routine improvements in work procedure to skilled workers.

■ Allan H. Mogensen, ACL, in an address reprinted in the March, 1942, number of the *Journal of the Society of Motion Picture Engineers,* gives an interesting analysis of the use of training films in improving the efficiency of factory workers. Mr. Mogensen points out that increased production does not depend on enlarged facilities, more floor space, more machinery or more workers, but on the increased efficiency of every unit in the production scheme. It has been proved that longer working hours do not necessarily increase production output. A worker can produce twice as much with the same equipment and floor space, and in the same number of hours, and go home less tired than he was before. This achievement can be accomplished only if the workers are properly trained. Work simplification seeks to find the best way to do each job, by eliminating waste motion and by encouraging the workers to move at a high speed, and it does not recommend speeding up production by requiring employees to work harder or faster, or to use up more energy. Its aim is to simplify the job so that the maximum of output can be secured from the minimum of effort. And these processes are best taught by motion pictures. A film record can be made of each operation required by a certain job, and the film can be studied for the detection of waste motion. The process can be improved and a new film made of the new method. When the "before and after" pictures are shown to the workers, it is an easy matter to persuade them which is the better system.

■ H. A. Parker has completed *Job Simplification Film No. 3* for the North American Aviation Company, Kansas City, Mo. It was made under the supervision of the production training section for industrial relations and was filmed and produced by the photographic division of the engineering department. It is an excellent example of a work simplification film that uses the device of contrasting the old and new methods of performing operations.

■ Willard Pictures, in New York City, has just completed two films for use in training unskilled laborers who are beginning work in Army warehouses. These units are key points where the "behind the scenes" activities necessary to keep supplies moving to our fighting forces take place. Bombs, shells, food, oil, clothing and countless items that armies need must be moved quickly, quietly and efficiently. The task of training former office clerks, salesmen and day laborers to handle an infinite variety of boxes, bales and cases of all shapes and sizes is being accomplished by a film training program. The two completed pictures are *Material Handling Methods in Army Air Force Depots* and *Servicing Clark Fork Trucks.* A third film in this series now in preparation is entitled *Material Handling Methods in S O S Depots.* These films were sponsored by the Clark Trucktractor Division of Clark Equipment Company, Battle Creek, Mich.

COURSE FOR PROJECTIONISTS

There will be no dearth of volunteer projectionists for patriotic and educational film showings for the Defense Council and for civic organizations in Montclair, N. J., in 1943. Seventeen newly trained operators are now ready to serve in screening movies of civilian defense, first aid and similar subjects. These volunteers are graduates of a course in

[Continued on page 74]

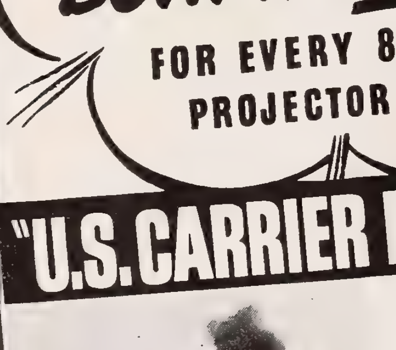
START YOUR LIVING HIS

JUST RELEASED!

TWO TERRIFIC BATTLE ACTIONS BOTH IN ONE FILM!

FOR EVERY 8MM-16MM PROJECTOR OWNER!

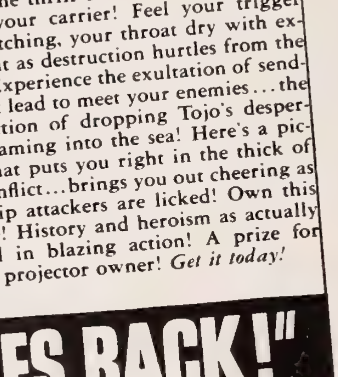
"U.S. CARRIER FIGHTS FOR LIFE!"



Know the thrill of battle as Jap planes attack your carrier! Feel your trigger finger itching, your throat dry with excitement as destruction hurtles from the skies! Experience the exultation of sending hot lead to meet your enemies . . . the satisfaction of dropping Tojo's desperados flaming into the sea! Here's a picture that puts you right in the thick of the conflict . . . brings you out cheering as the Nip attackers are licked! Own this movie! History and heroism as actually filmed in blazing action! A prize for every projector owner! *Get it today!*

"RUSSIA STRIKES BACK!"

Transport yourself to the flaming inferno of Stalingrad! Join in the most heroic defense the world has ever known! Then counterattack with our fearless Allies! Join a Russian tank crew and drive the Nazis reeling through this winter's snow! Man the anti-aircraft guns! Knock down a Stuka! Retake a village with machine gun and grenade! Here's a breathtaking picture of heroic deeds that will leave you gasping! It's real! Dynamic! Terrific! Every moment filled with fighting fury! Act now! Get *both* these movies in *one* Castle film!

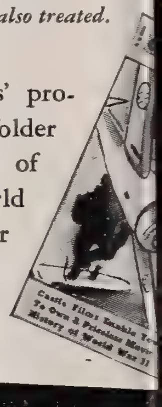


24 G
FOR

HERE are priceless, historic films that will e
to get a new thrill from your projector.
it! For less than the cost of films you take yo
can own authentic battle movies from eve
fighting front! You can sit beside your own
and land with U. S. Forces as they invade Af
can almost *feel* the concussion as a Jap bo
on the flight deck of one of our aircraft car
can be with our fighting leathernecks as they
tory in the Pacific! Whenever you want you
modern history—filmed as it happened! In
permanent enjoyment from your projector b
your movie record of the war now!

All Castle 16mm. films are Vap-O-Rated.
All Castle 8mm. films are also treated.

FREE! New Castle Films' profusely illustrated folder of War Movies. Describes movies of every important battle action of World War II. A thrill for every projector owner! Check order form for free folder now!



SEE YOUR PHOTO DEA
OR SEND HIM THIS HA
ORDER FORM TODAY

RY OF THE WAR NOW !

T CASTLE WAR MOVIES—

ERY 8mm-16mm PROJECTOR OWNER!

OWN AMAZING 8mm-16mm FILMS LIKE THESE

"YANKS INVADE AFRICA and VICTORY OVER ROMMEL" (*both in one film*). On-the-spot pictures of the great armada steaming towards Africa. Yanks landing. Cheering populace. And—terrific battle scenes of British advance that smashed the Afrika Korps.

"U. S. NAVY BLASTS MARSHALL ISLANDS." This is the authentic record of the U. S. Navy's surprise blitz on Jap strongholds. Views taken from a Navy plane as American bombs blast the Nip bases. Views taken from shipboard as U. S. big guns blast ships, docks, oil depots.

"BRITAIN'S COMMANDOS IN ACTION." Close-up pictures of an actual Commando raid on a Nazi Norwegian position. Men advance to battle . . . shoot their way into a town . . . blow up buildings . . . take prisoners . . . wreak havoc before departing.

"MIDWAY—CORAL SEA BATTLES." Actual pictures of the two great battles. Planes take off from carriers. They bomb Jap ships. You see Yanks shoot down Jap planes. History as it was made!

"BOMBING OF PEARL HARBOR and BURNING OF NORMANDIE" (*both in one film*). Darkest hour in U. S. history. Jap planes over Pearl Harbor. Bombs dropping. Burning ships. And — actual pictures of the Normandie burning.

"NEWS PARADE OF THE YEAR" (1942). Movie record of the key actions and key events of the full year. Yanks fighting around the globe. Dieppe. Battle for Stalingrad. Battle of the Atlantic. Other actions.

ORDER FORM

Please send the following Castle Films in the size and length indicated.

	8 mm.		16 mm.		
	50 ft. $1.75	180 ft. $5.50	100 ft. $2.75	360 ft. $8.75	Sound 350 ft. $17.50
"U. S. Carrier Fights for Life—Russia Strikes Back'					
"Yanks Invade Africa—Victory Over Rommel"					
"News Parade of 1942"					
"Fight for Egypt"					
"Midway and Coral Sea Battles"					
"MacArthur—America's First Soldier—Manila Bombed"					
"U.S.N. Blasts Marshall Is."					
"Russia Stops Hitler"					
"Pearl Harbor—Normandie"					
"Commandos in Action"					
"Japs Bomb U.S.A."					
"News Parade—1941"					
"America's Call to Arms"					
"Tacoma Bridge Disaster—French Fleet Blown Up"					
"News Parade of 1940"					
"Battle for France"					
"Bombs Over Europe"					
"Graf Spee Scuttled"					
"War in Europe"					
"News Parade of 1939"					
"News Parade of 1938"					
"Germany Invades Austria"					
"News Parade of 1937"					
"War in China"					

*Name*____________________

*Address*____________________

*City*__________ *State*________ MM-2

Remittance enclosed ☐ **Ship C.O.D.** ☐

Send Castle Films' FREE War Films Folder ☐

Copr. 1943, Castle Films, Inc.

CASTLE FILMS INC.

RCA BLDG.	FIELD BLDG.	RUSS BLDG.
NEW YORK	CHICAGO	SAN FRANCISCO

START YOUR LIVING HIS

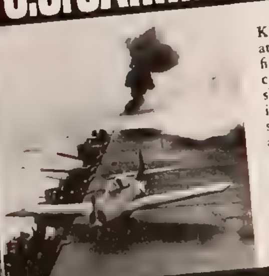
START YOUR LIVING HIS ORY OF THE WAR NOW!

JUST RELEASED!

TWO TERRIFIC BATTLE ACTIONS BOTH IN *ONE* FILM!

FOR EVERY 8MM-16MM PROJECTOR OWNER!

"U.S. CARRIER FIGHTS FOR LIFE!"



Know the thrill of battle as Jap planes attack your carrier! Feel your trigger finger itching, your throat dry with excitement as destruction hurtles from the skies! Experience the exultation of sending hot lead to meet your enemies...the satisfaction of dropping Tojo's desperados flaming into the sea! Here's a picture that puts you right in the thick of the conflict...brings you out cheering as the Nip attackers are licked! Own this movie! History and heroism as actually filmed in blazing action! A prize for every projector owner! *Get it today!*

"RUSSIA STRIKES BACK!"

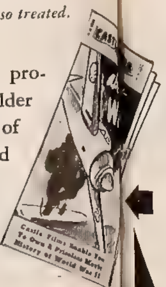
Transport yourself to the flaming inferno of Stalingrad! Join in the most heroic defense the world has ever known! Then counterattack with our fearless Allies! Join a Russian tank crew and drive the Nazis reeling through this winter's snow! Man the anti-aircraft guns! Knock down a Stuka! Retake a village with machine gun and grenade! Here's a breathtaking picture of heroic deeds that will leave you gasping! It's real! Dynamic! Terrific! Every moment filled with fighting fury! Act now! Get *both* these movies in *one* Castle film!

24 GRAT CASTLE WAR MOVIES— FOR VERY 8mm-16mm PROJECTOR OWNER!

HERE are priceless, historic films that will enab ou to get a new thrill from your projector. Th of it! For less than the cost of films you take yourse ou can own authentic battle movies from every rld fighting front! You can sit beside your own pr tor and land with U. S. Forces as they invade Afric ou can almost *feel* the concussion as a Jap bomb sts on the flight deck of one of our aircraft carriers ou can be with our fighting leathernecks as they ma istory in the Pacific! Whenever you want you ca ow modern history—filmed as it happened! Increa the permanent enjoyment from your projector by s ng *your* movie record of the war now!

All Castle 16mm. films are Vap-O-Rated.
All Castle 8mm. films are also treated.

FREE! New Castle Films' profusely illustrated folder of War Movies. Describes movies of every important battle action of World War II. A thrill for every projector owner! Check order form for free folder now!



Castle Films Enable You To Own A Priceless Movie History of World War II

SEE YOUR PHOTO DEAL OR SEND HIM THIS HAN ORDER FORM TODAY!

OWN AMAZING 8mm-16mm FILMS LIKE THESE

"YANKS INVADE AFRICA and VICTORY OVER ROMMEL" (*both in one film*). On-the-spot pictures of the great armada steaming towards Africa. Yanks landing. Cheering populace. And—terrific battle scenes of British advance that smashed the Afrika Korps.

"U. S. NAVY BLASTS MARSHALL ISLANDS." This is the authentic record of the U. S. Navy's surprise blitz on Jap strongholds. Views taken from a Navy plane as American bombs blast the Nip bases. Views taken from shipboard as U. S. big guns blast ships, docks, oil depots.

"BRITAIN'S COMMANDOS IN ACTION." Close-up pictures of an actual Commando raid on a Nazi Norwegian position. Men advance to battle . . . shoot their way into a town . . . blow up buildings . . . take prisoners . . . wreak havoc before departing.

"MIDWAY—CORAL SEA BATTLES." Actual pictures of the two great battles. Planes take off from carriers. They bomb Jap ships. You see Yanks shoot down Jap planes. History as it was made!

"BOMBING OF PEARL HARBOR and BURNING OF NORMANDIE" (*both in one film*). Darkest hour in U. S. history. Jap planes over Pearl Harbor. Bombs dropping. Burning ships. And — actual pictures of the Normandie burning.

"NEWS PARADE OF THE YEAR" (1942). Movie record of the key actions and key events of the full year. Yanks fighting around the globe. Dieppe. Battle for Stalingrad. Battle of the Atlantic. Other actions.

ORDER FORM

Please send the following Castle Films in the size and length indicated.

	8 mm.		16 mm.		
	50 ft. $\$1^{\underline{75}}$	180 ft. $\$5^{\underline{50}}$	100 ft. $\$2^{\underline{75}}$	360 ft. $\$8^{\underline{75}}$	Sound 350 ft. $\$17^{\underline{50}}$
"U. S. Carrier Fights for Life—Russia Strikes Back'					
"Yanks Invade Africa—Victory Over Rommel"					
"News Parade of 1942"					
"Fight for Egypt"					
"Midway and Coral Sea Battles"					
"MacArthur—America's First Soldier—Manila Bombed"					
"U.S.N. Blasts Marshall Is."					
"Russia Stops Hitler"					
"Pearl Harbor—Normandie"					
"Commandos in Action"					
"Japs Bomb U.S.A."					
"News Parade—1941"					
"America's Call to Arms"					
"Tacoma Bridge Disaster—French Fleet Blown Up"					
"News Parade of 1940"					
"Battle for France"					
"Bombs Over Europe"					
"Graf Spee Scuttled"					
"War in Europe"					
"News Parade of 1939"					
"News Parade of 1938"					
"Germany Invades Austria"					
"News Parade of 1937"					
"War in China"					

*Name*______________________________

*Address*____________________________

*City*__________________*State*________ MM-2

Remittance enclosed ☐ **Ship C.O.D.** ☐

Send Castle Films' FREE War Films Folder ☐

Copr. 1943, Castle Films, Inc.

CASTLE FILMS INC.

RCA BLDG.
NEW YORK

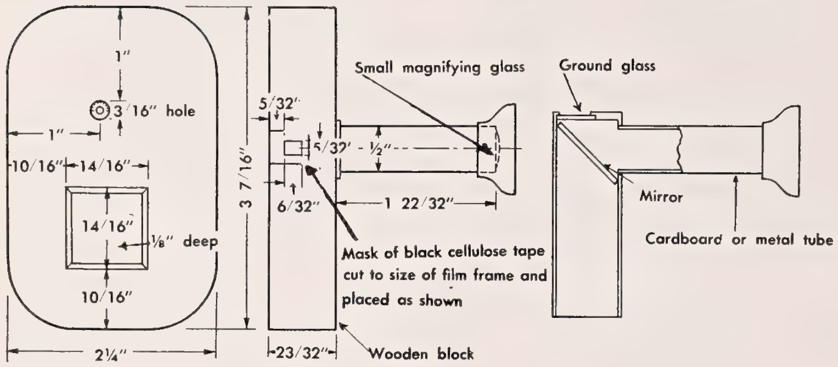
FIELD BLDG.
CHICAGO

RUSS BLDG.
SAN FRANCISCO

The Clinic

Technical comment and timely topics for the amateur

KENNETH F. SPACE, ACL



Direct viewer for 8mm. magazine cameras by Dudley E. Porter, ACL

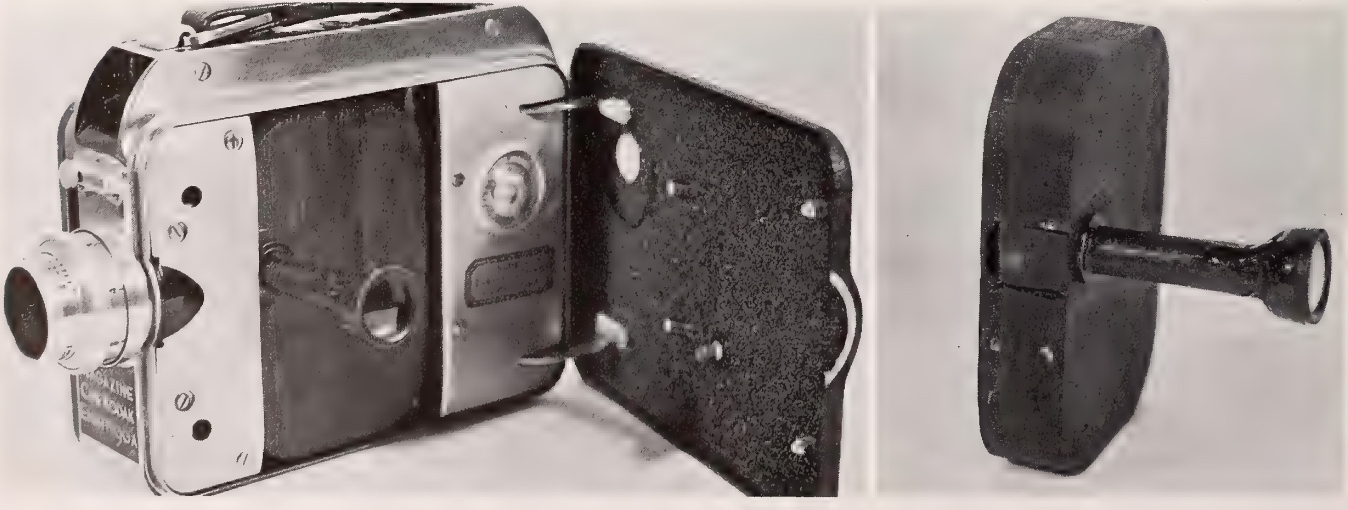
Direct viewer Dudley E. Porter, ACL, devised the ingenious direct viewer presented here. The block is made of wood, and the other materials needed should not be difficult to find. Work on this "gadget" must be exact if accurate results are desired, and tests should be made for checking purposes before any extensive filming is done with its aid. There are many instances in which such a device becomes valuable. Titles, especially, need to be centered accurately, and, if this work can be done directly through the lens, more satisfactory results can be obtained. Extreme closeups, too, need visual focusing, especially when one is using the larger openings of the lens. The dimensions shown above were provided by Mr. Porter, and they apply to his camera, but he tells us that they also apply to other 8mm. magazine cameras as well. In ordinary times, we should suggest that you purchase such a "gadget," but now it is no longer possible to obtain one everywhere.

Screen If you have tried, without success, to obtain a good screen lately, do not be too discouraged. We do not know of any way to make an efficient bead screen at home, but we often use a screen that we did make a short time ago from simple and inexpensive materials. To build the screen, we first projected an image on a wall with the projector in a convenient place. We held a yardstick beside the image and measured its width and height. Next, a piece of masonite (not plywood) was purchased. It was cut about two inches wider and higher than the dimensions of the image. The *shiny* side of the masonite is the side best used as a screen surface, and this we painted with several coats of *flat* white paint. (It would have been better to paint by spraying, had that been possible.) After drawing lines on the screen surface to indicate an area of the same size as that of the projected image that we had previously determined, we painted the remaining border area in black, so that it would serve as a dark frame.

The screen gives excellent results with either black and white or color pictures. The image is reflected at a wide angle, which allows one to seat the audience further to the sides of the screen than is desirable with some screens. This screen can be washed with mild soap and water when it gets soiled, and it would do no harm to paint it every year or so, should it get marred.

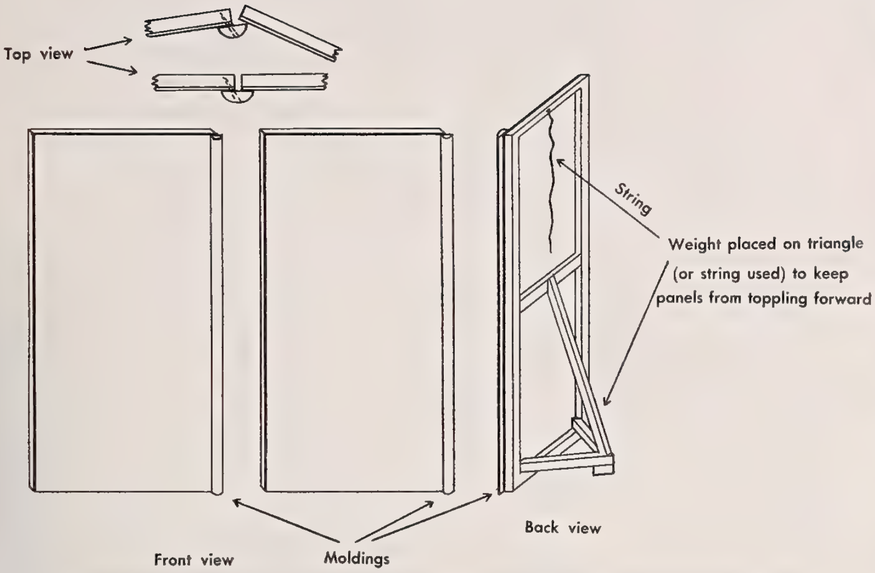
Backgrounds Those who have filmed in factories will agree that the greatest difficulty is in illuminating the subject. Lighting a given machine may not be difficult; but, in most cases, the machine is in the midst of other equipment, all in a large room where the walls are at some distance from the principal subject. The problem thus presented is especially important when one is shooting Kodachrome, for the lighting of the background affects the color value of the subject to a great extent.

Edgar Boone, who has done excellent work in filming factories in color, uses four by eight foot beaverboard panels, to provide temporary backgrounds for shots of machinery or workers. Thus, he eliminates the normal background of a large factory room, busy with other machines and workers. As a result, he is



The direct viewer completed and in the camera ready for use

Dudley E. Porter, ACL


Top view
String
Weight placed on triangle (or string used) to keep panels from toppling forward
Back view
Front view
Moldings

Panels of beaverboard to serve as temporary backgrounds for shots in factories. At right, frames of scenes made with panels

Beech-Nut
COFFEE

16mm. scenes by Edgar Boone

able to center attention on one process and to improve the lighting of his subject.

The sheets of beaverboard are nailed to wooden frames, and a strip of rounded molding is fastened alongside the edge of each panel, so that it protrudes slightly. The purpose of the molding is to conceal a crack or break if two or more panels are used to form a larger wall space. To the back of each panel, three pieces of wood are nailed in the form of a triangle, to provide a support, as shown in the illustration above.

The panels are painted white, with a semi gloss finish. This finish eliminates reflections, but gives a background of greater brilliance than would a flat finish.

In use, weights are placed over the triangle, or a string, attached to the upper section of the frame, is tied to some object in back of the panels to keep them from falling forward. These panels are especially useful, because they can be set together in a straight line or they can be arranged to form any desired angle. One can place lights at the top of the panels and thus provide back lighting, as in the case of a Hollywood set.

If you make a similar panel for use in the home, you might add a baseboard, and the panel would look more like the wall of a room. The panels may be used to form corners or in a straight line, as shown in the two enlargements from 16mm. frames selected from one of Mr. Boone's films.

Movie cabinet

There are a few fortunate movie makers who have the space needed to set up facilities for their film work. Usually, this space is in a basement room, where editing and projection equipment may be stored. Most of us, especially those who are apartment dwellers, find it necessary to tuck our supplies and equipment away in various closets and drawers. This limitation causes a great deal of confusion and means that one must put away all materials at the end of an evening of editing, or risk leaving precious film scattered about in the room. The average apartment dweller also has a problem to find a solid support for his projector, a card table being its usual base.

To solve these problems, Arthur Farrer has contributed an idea, illustrated below, which we believe will save one's time, since it serves many important functions. It is a motion picture cabinet which may be constructed entirely new, or which may be adapted from an existing desk of the secretary type. No detailed plans or even dimensions are given, as these will depend entirely upon the individual needs of each movie maker. In Mr. Farrer's case, the lower portion of the cabinet holds camera, titler, tripod, lenses and the projector (when not in use). In the middle section, a double turntable for record accompaniment was installed.

One of the best features of the entire plan is that the top portion of the cabinet serves as a "blimp" for the projector and thus silences the usual projection noise, making it much easier for the audience to enjoy a musical accompaniment. The inside portions of the top section can be lined with any of the common sound proofing materials, while a hole, cut directly above the lamp house, allows the warm air to escape. The picture is projected through a small opening which is covered with very thin glass, such as a lantern slide cover glass of good quality.

We hope that any reader who has another solution to the problem of storing and using movie equipment in a small dwelling space will let us know of it, so that we may pass it along to others.

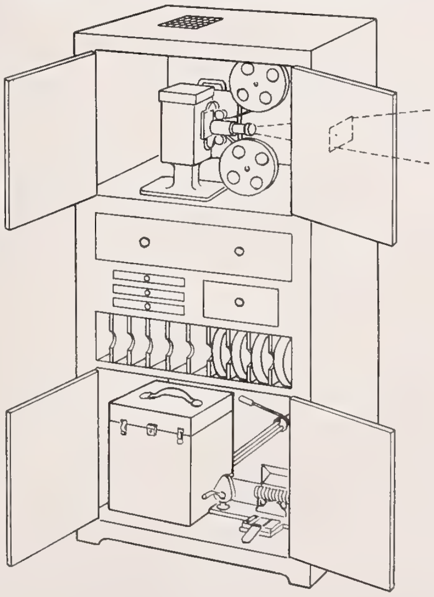
Shade your lens

Lenses made by reputable manufacturers are provided with adequate lens hoods for all ordinary work. But, if you wish to film a scene with your camera pointed toward the sun or other light source, you must find means to protect your lens from the direct rays of light. The easiest method might be to use your hand as a shade for the lens in the same manner as you would shade your eyes. Unfortunately, one often puts his hand too far in front of the lens, and part of it appears in the picture, or cuts off part of the scene. The best protection is, of course, a lens shade, either purchased or homemade. We have, from time to time, published items about lens shades, and we shall have more in the near future.

One point that is often neglected is the use of lens shades with filters. We

[Continued on page 74]

Movie cabinet to store projector, camera and all editing equipment



THE PERFECT SPECIMEN

Script that proves him born, not made

GORDON L. HOUGH

1. *Medium shot.* A middle aged man and his wife are reading in the living room. The husband is in an easy chair, his wife sits on a sofa near by.

2. *Semi closeup.* An upward shot of the husband from in front of his easy chair. His shoes are off and he is flexing his toes. His coat is also off, disclosing a large paunch (built up with a pillow, if necessary); he puffs on a thick cigar and sends clouds of smoke toward the ceiling. From time to time, he takes long swallows from a glass of beer on a side table, as he lolls back in the chair.

3. *Semi closeup.* The wife replaces on the table the magazine that she has been reading and picks up another at random from a pile. She looks at the cover.

4. *Closeup.* The cover of some health or body building magazine, showing a brawny male.

5. The same as Scene 3. The wife looks admiringly at the cover and then sadly in the direction of her husband. She sighs deeply and looks back at the cover.

6. *Closeup.* The husband takes a long pull on his cigar and exhales the smoke slowly, as he shifts his large bulk to a more comfortable position in the chair.

7. *Semi closeup.* The wife leafs idly through the magazine; then she stops suddenly as something catches her attention. She speaks:

Title. *"George, I've a fine idea how you can keep physically fit this year. Read this article, called* Why Not Try Health?"

8. *Closeup.* The husband shakes his head negatively, and, as he replies, he clumsily tries to brush the cigar ashes off his stomach.

9. *Medium shot.* The wife goes over to her husband's chair and hands him the magazine. She sits on the arm of the chair to read over his shoulder.

10. *Semi closeup.* The husband leafs through the magazine, shaking his head from time to time.

11. *Medium shot.* With a final shake of his head, he hands the magazine back to his wife and reaches for the glass of beer.

12. *Closeup.* The wife grows angry and talks rapidly, her eyes flashing.

13. *Closeup.* The husband strikes the table with a clenched fist, saying:

Title. *"I refuse to make a monkey out of myself, and that's final!"*

14. *Closeup.* With a last defiant shake of his head, he puffs rapidly on his cigar. *Fade out.*

15. *Medium shot. Fade in.* There now follows a series of scenes of the husband furiously exercising at home—pulling weights, swinging Indian clubs, rowing on a machine or simply doing calisthenics. (Note: use several scenes of whichever activities are most convenient to stage.) In the last shot of the series, the wife looks on with arms folded.

16. *Closeup.* The husband's face as he puffs and pants at the exertion.

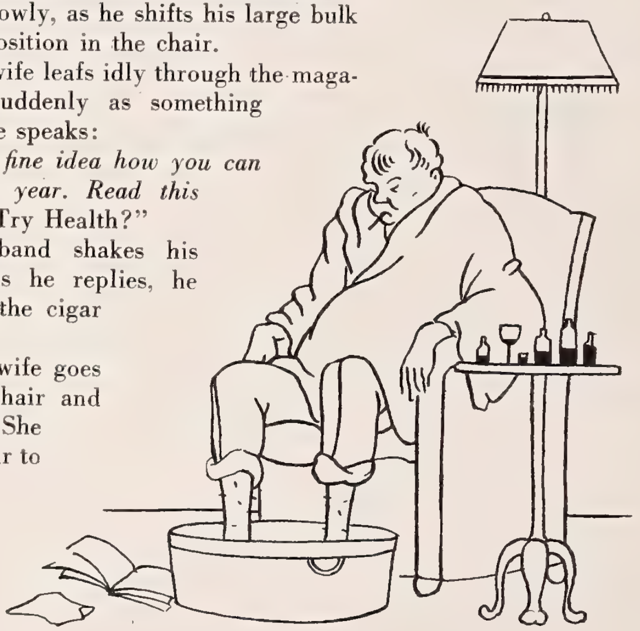
17. *Closeup.* The wife nods approvingly at her husband. Dissolve to:

18. *Medium shot.* The dinner table, with a large black bottle placed next to the husband's water glass. He picks up the bottle and removes the cap.

19. *Closeup.* The label on the bottle: LITTLE ZIP VITAMIN PILLS.

20. *Semi closeup.* The husband shakes his head wearily as he pours out several pills in the palm of his hand and gulps them down with the help of a glass of water.

21. *Closeup.* The wife smiles approvingly at the action. Dissolve to:



22. *Closeup.* A thermometer, registering about twenty degrees F. (It may be put in the refrigerator to get the mercury down.)

23. *Medium shot.* The front hall. The husband, bundled up in sweaters and mufflers, takes a deep breath and trots briskly out of the door.

24. *Closeup* (taken from outside the door). The wife waves goodbye gaily.

25. *Medium shot.* The husband runs smartly along a road.

26. *Closeup.* The thermometer reads about ten degrees F.

27. *Medium* shot. The husband, half walking, half running, is puffing heavily so that his breath can be seen. (You can "fake" this shot by having him smoke a cigarette before the camera starts.)

22. *Closeup.* The thermometer now shows zero. Dissolve to:

29. *Closeup.* A bath thermometer, at the highest reading possible on its scale. Truck back to:

30. *Semi closeup.* The husband is holding the thermometer in a pan of water in which his feet are immersed. He is wrapped in blankets and towels and he sneezes frequently. At his side is a table on which are hot lemonade and several boxes of handkerchief tissues. He pours steaming water from a teakettle into the pan, wincing as he does so.

31. *Closeup.* The floor beside the pan. A hand places the kettle on the floor and snatches up the copy of the health magazine on which the kettle had been resting.

32. *Medium shot.* The hus-

[Continued on page 65]

FILMING NOVA SCOTIA'S COVE

Famous cine objective has charm

FRANCIS M. HIRST, ACL

IT WAS dark when we left home in 1940; the early morning stillness was broken only by the exhaust from our car and by the clopping of the milkman's horse. We had a little more than a hundred miles to drive to our ship, but it would be worth it to get there two hours before sailing time. We wanted to be ready to film the ship before it sailed.

What a wealth of cinematic material! We should film our own car being loaded on the vessel, people hurrying on board with luggage, the hustle and bustle of activity on the dock, the moment of "all ashore that's going ashore," the lines being cast off, the ship's whistle, people waving on the pier and, at last, New York's skyline fading into the distance. With a dozen or more rolls of 8mm. Kodachrome on hand, one could not go wrong with such opportunities.

But the day was sultry, the morning mist seemed to be getting heavier instead of clearing. There goes our car on board. What is that blur on the pier? Must be people. No use shooting the whistle when you can't discern the steam in the fog. New York had no skyline that day; the sound of a fog horn cannot be put on Kodachrome.

I was a perfect dissolve as I stood there, disconsolately, water dripping from the masts, from my hat, from my glasses, from my camera case and from my twelve rolls of Kodachrome—still intact!

The next morning found us just outside the harbor at Yarmouth, Nova Scotia. The sky was bleak and ready for rain when we landed. Pity the poor color filmer on a trip like this! But the drive up the east coast is beautiful, even in the rain. An excellent road skirts the ocean, now above it, then on a level with it, along the shore. On through wooded sections and rolling hills we drove, until, just after noon, the fog enveloped us once more. What a life! I still had my Kodachrome unopened.

A friendly signpost guided us to White Point Beach, and the lodge was a welcome sight. This is another beautiful spot for making pictures—in clear weather. I was a thwarted movie maker, although I admit that it felt good to relax before a roaring log fire and to do nothing.

The following day, the rain ceased and the fog started to lift; by the time that we had finished lunch, we had perfect weather—between *f*/8 and *f*/11 for Kodachrome. The blue skies, white clouds and clear atmosphere made up for all the fog.

We loaded our bags into the car and had gone only a short distance when we came upon a team of oxen, drawing a load of logs. They wore a fancy carved yoke and a decorated red leather harness that fitted over their heads. This was the first of a great many picturesque and delightful subjects that we were to film on our trip through Nova Scotia and Cape Breton.

At Lunenburg, we filmed the largest fishing fleet in America and the famous racing schooner *Bluenose*.

There, we spotted a schooner being unloaded. It had just arrived from the British West Indies with a load of salt and was about to take on a cargo of dried fish in return. I set up my tripod and camera and started to shoot.

First, I made a general scene of the docks, then a full shot of the schooner. Next, I moved in, to show men on the deck, hoisting salt from the hold in huge buckets. Without moving my camera position, I brought into use a one and a half inch telephoto lens (this objective is equivalent to a three inch lens on a 16mm. camera). This lens gave me a full figure shot of two men working on the deck, one emptying the salt from the bucket into his companion's wheelbarrow.

Then I moved to the other side of the ship and shot the man coming toward the camera and emptying his barrow of salt into a waiting one on the dock. I next made a closeup of a pair of hands lifting the salt and letting it filter back into the barrow. The shots that follow show the man wheeling this same load of salt to the warehouse.

About fifteen miles south of Halifax, we came upon a sign reading *To Peggy's Cove.* Here, we made a right turn, followed the road for about three quarters of an hour and had our first glimpse of the lighthouse across the bay and of the landscape, composed of huge granite boulders.

As we approached the village, we slowed down to about [Continued on page 67]

• At right, scenes from 8mm. color movie of Peggy's Cove filmed by author.

8mm. scenes by Francis M. Hirst, ACL

FILMS YOU'LL WANT TO SHOW

Non theatrical movie offerings for substandard projection

■ *U. S. Carrier Fights for Life* and *Russia Strikes Back*, in 8mm. and in 16mm. sound on film or silent, black and white, in short and long editions, were compiled by Castle Films, Inc., 30 Rockefeller Plaza, New York City. These two thrilling episodes of the war are released on one reel. The carrier is shown in an attack by Japanese bombers. A fire in the stern of the carrier is shown, with the crew keeping the flames under control. One bomb is pictured as it lands squarely on the deck. Scenes of Russia's offensive movements are shown in the second sequence. Many of the shots shown were taken on the outskirts of Stalingrad, and they depict the retreat of the Nazi forces.

■ *Our Daily Bread*, 16mm. sound on film, black and white, running seventy five minutes, is released by Astor Pictures Corporation, 130 West 46th Street, New York City. This is the story of a young city couple, who have reached the end of their resources and who turn to farming after a heavily mortgaged farmstead has been given to them. They know very little about farm problems at the start, but with the help of Larsen, who takes part of their land on share, they become the successful founders of a community colony where the workers all help themselves by helping each other. Difficulties threaten the experiment but are eventually overcome. Story, direction and production are by King Vidor.

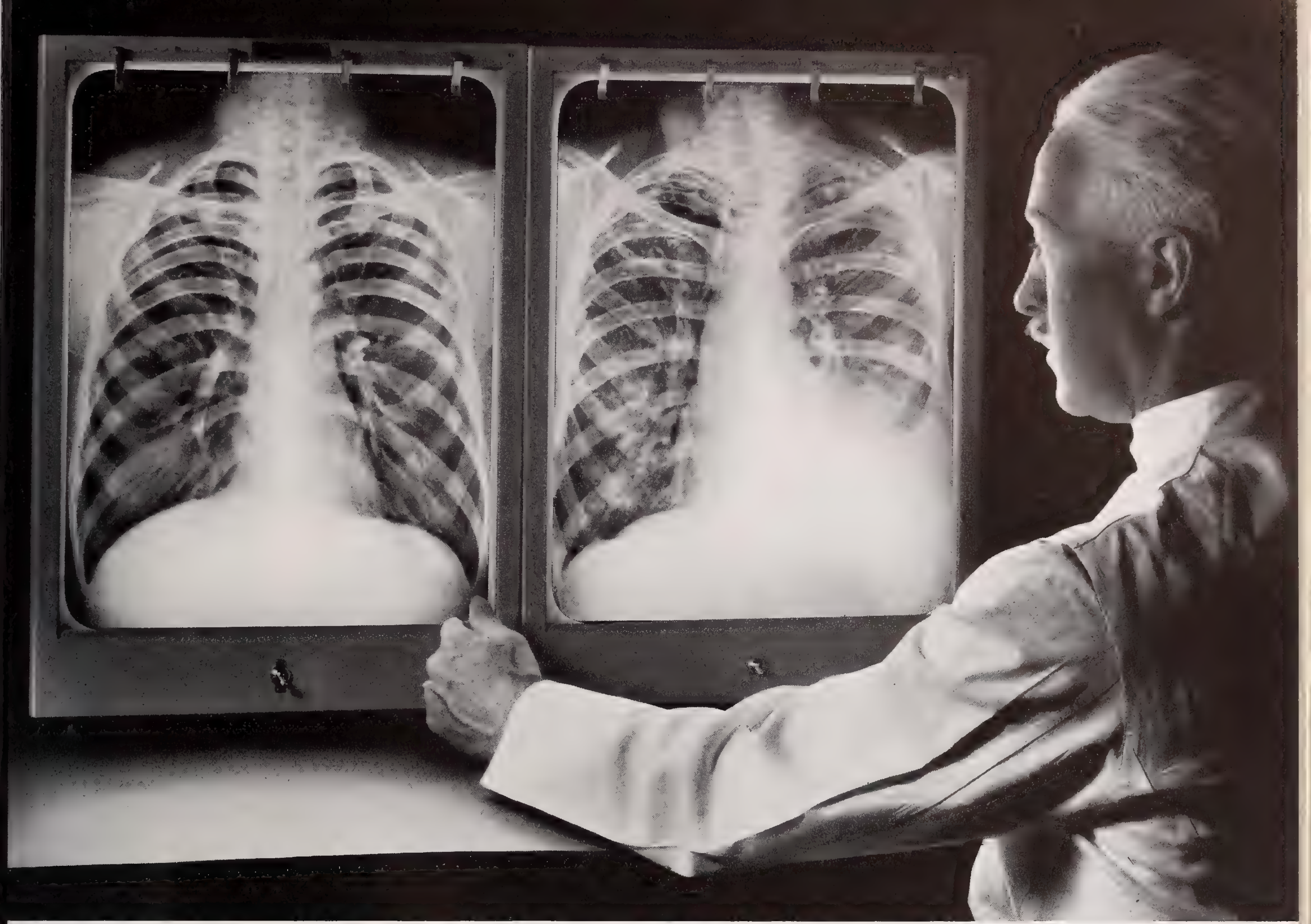
■ *Of Mice and Men*, 16mm. sound on film, black and white, eleven reels, running 108 minutes, is released by Post Pictures Corporation, 723 Seventh Avenue, New York City. This is the film version of the Steinbeck novel of the same name. It is the story of George and Lennie, two vagrants. Lennie is slow and dull witted and very strong, but he is completely dependent upon George, who is quick and clever. A series of unfortunate circumstances following Lennie's interest in Mae, the rancher's wife, brings the story to a tragic conclusion. Burgess Meredith, Lon Chaney, jr., and Betty Field are the feature players.

■ *Caucasian Barrier*, 16mm. sound on film, black and white, one reel, is released by Bell & Howell's Filmosound Library, 1801 Larchmont Avenue, Chicago. This is a pictorial journey of the Caucasus, from Soviet Armenia along the Georgian Military Highway into the land of the Khevsurs. The walled towns of the south are contrasted with the clustered huts that form the mountain settlements.

■ *Fiddle Polka*, 16mm. sound on film, black and white, running three minutes, is released by Walter O. Gutlohn, Inc., 25 West 45th Street, New York City. This is one of a new series of sound musical films, and it features Lanny Ross singing the title song—his own composition.

■ *A Night of Terror*, 16mm. sound on film, black and white, feature length, is released by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City. Featuring Ann Harding and Basil Rathbone, this thrilling psychological horror story concerns a young girl who wins a fortune in a lottery and who is then pursued by a handsome stranger. She eventually marries the stranger, only to discover his plan to murder her for her wealth.

■ *Volume 4 of 1942 News Thrills*, in 8mm. and in 16mm. silent or sound



INSIDE VIEW OF A HEALTHY SOLDIER . . . This X-ray picture in minute detail shows Army physicians that his lungs are sound—free from tuberculous infection. It was made on Kodak X-ray Film in "the greatest tuberculosis hunt of all time."

REJECTED . . . serious tuberculous infection. Not only is a man unfit to fight kept out of the Army—for the first time, perhaps, he learns of his condition, and begins his own campaign against another enemy which can be conquered.

Kodak X-ray Film helps guard our armed forces against Tuberculosis

EVEN WAR has its bright and hopeful side—even this war of frightfulness. It is bringing the surest, most conclusive test for tuberculosis to millions of young Americans. As a matter of standard practice, those volunteering or called under Selective Service are radiographed—pictures of their lungs are made on X-ray film.

This alertness and determination on the part of Army physicians to keep the Army free from tuberculosis are also performing an invaluable service for those found to be infected. For tuberculosis, with timely measures, can be cured. But frequently it does not give a warning of its presence, without a radiograph.

THIS is the greatest X-ray job since Kodak introduced flexible X-ray film, to replace cumbersome plates, in 1914. It prophesies the not-too-distant time when X-ray will make possible the examination of all our people—as hundreds of thousands of industrial employees have been examined, as a matter of routine, for years.

A good deal has been accomplished. X-ray pictures have already been a major factor in beating tuberculosis down from first place to seventh, as a hazard of life . . . Eastman Kodak Company, Rochester, N. Y.

Serving human progress through Photography

2 Big Hits
by HAL ROACH
NOW READY on 16 mm Sound Films

● **OF MICE AND MEN**
Featuring Burgess Meredith, Betty Field, Lon Chaney, Jr.
Dramatic picturization of John Steinbeck's exceptional novel and prize-winning stage play. Tensely portrays migratory farm workers' struggles for existence in a ceaseless search for work.

● **A CHUMP AT OXFORD**
Featuring Stan Laurel and Oliver Hardy
The riotously funny escapades of two lowly street cleaners who long for the distinction of a college education. Presto! The wish comes true—the boys arrive at sedate Oxford—where a bevy of amazingly ridiculous adventures make them really relieved to be bounced out of college.

Also Available
THE HOUSEKEEPER'S DAUGHTER
with Joan Bennett, Adolphe Menjou
THERE GOES MY HEART
with Fredric March, Virginia Bruce
TOPPER TAKES A TRIP
with Constance Bennett, Roland Young
ZENOBIA
(AN ELEPHANT NEVER FORGETS)
with Oliver Hardy, Harry Langdon
CAPTAIN FURY
with Brian Aherne, Victor McLaglen

Other Outstanding "Hits"
Soon to Follow
ORDER FROM YOUR FILM LIBRARY TODAY
Write for Free Catalog Listing Many Other 16mm Sound Features and Shorts
POST PICTURES CORP.
723 Seventh Ave., Dept. 13, New York, N. Y.

PROTECT FILMS AGAINST CLIMATE, SCRATCHES, STAINS, FINGERMARKS-THE WAY THE U. S. GOVERNMENT AND THE HOLLYWOOD PRODUCERS DO
MOVIES STILLS
PEERLESS
VAPORATE
FILM TREATMENT
ASK YOUR DEALER OR PHOTOFINISHER
VAPORATE CO., INC. New York, N. Y. 130 W. 46th St.
BELL & HOWELL CO. 1801 Larchmont, Chicago • 716 N. Labrea, Hollywood

● LIBRARY ★ ★ ★ ★
MOVIE
LARGEST SELECTION! Anywhere in U. S. A.
LOWEST RATES! Film catalog FREE!
8mm. | 16mm. | S. O. F.
U. S. Government Films (Membership FREE!)
State make, model of projector!
MOGULL'S 60 West 48th Street New York, N. Y.

8 ENLARGED TO **16** REDUCED TO **8**
Black and White or Kodachrome
GEO. W. COLBURN LABORATORY
Special Motion Picture Printing
995-M MERCHANDISE MART
CHICAGO

8 MM-16 MM-35 MM
KODACHROME
OF THE BEAUTIFUL
CAVERNS of LURAY
This extremely interesting and most unusual film will make a valuable addition to your film library.
36 2x2 Kodachrome Slides . . . . 4 for $1.00
100 feet 16mm Kodachrome 10.00
50 feet 16mm Kodachrome 6.00
50 feet 8mm Kodachrome 6.00
25 feet 8mm Kodachrome 3.50
POSTPAID
LURAY CAVERNS, Box 1075, LURAY, VA.

on film, black and white, in short and long editions, has just been released by Official Films, Inc., 425 Fourth Avenue, New York City. Five important events are featured in this big news release. The American troops are pictured landing in Africa in the sequence entitled *U. S. Opens Second Front.* Fierce fighting on the banks of the Don River is shown in the next section of the film—*Russian Offensive Traps Nazis.* General Montgomery's forces are shown routing Rommel in *British Victory in Egypt.* A spectacular record of the United States struggle with Japan is dramatically shown in the two closing portions—*Japs Bomb U. S. Carrier* and *Japs Defeated in New Guinea.*

Films in Western teaching

[Continued from page 53]

is planned to continue the addition.

Walter Evans, manager of educational films for the Western division of the Bell & Howell Company, has studied the problems of audio visual aids. Since its inception a half dozen years ago, he has been secretary of the Hollywood Motion Picture Forum, an organization of working teachers and executive educators which meets once a month through the year and examines films designed for visual aids.

Fred W. Orth, instructor in audio visual education at the University of Southern California, who conducts classes in the summer session of the University of California at Los Angeles and who is president of the Hollywood Motion Picture Forum, says that "maximum learning in minimum time," has become more than a popular phrase to all who are engaged in the preparation of students for national defense, whether they be in the primary school, industry or active military service.

Mr. Orth thinks that progressive leaders in the field of education are practically unanimous in their belief that the rapid changes that we have experienced in the past few years and which we are now experiencing have made new demands upon education.

"Already education has changed to meet these new demands," he says. "It is expected that these changes will increase with considerable rapidity in the next few years.

"Never before has there been such interest in audio visual education on the West Coast. Enrollment in classes offering instruction in the use and administration of audio visual aids at the State universities and at the University of Southern California have reached an all time high."

Mr. Orth believes that teacher attendance at visual education workshops at the universities as well as at one of these organized by the Los Angeles City Schools is indicative of the importance of this field, as it is related to the modern school program.

All along the coast, he reports, especially in the larger cities from San Diego to San Francisco, may be found increased activity in the production and intensive use of audio visual aids. Of especial interest, he adds, is the enthusiasm exhibited by teachers and others in the local production of teaching films, in their evaluation and in their use as the most modern tools of education.

"During the years that instruction in teaching film production has been offered at the University of California's summer session at Los Angeles, many students have produced outstanding films of professional quality, some in full color," reports Mr. Orth. "Safety education, nature study, social studies, science, modern teaching techniques and public relations are subjects with which these films are concerned.

"Titles of some of these pictures are *Life Cycle of the Silk Caterpillar, Common Woodworking Tools, Clocks and Timepieces, Threading a Projector, Indian Rhythms* and *Development of Leisure Through Play.* Others deal with the study of the engine, the airplane, the harbor, rhythms, dogs, dates and China. Many of these films have a wide circulation through local and national film libraries.

"Conferences on audio visual aids to education, held at the University of California at Berkeley and at the University of Southern California, were concerned with such topics as the local production of audio visual aids, the evaluation of educational films, the selection of audio visual equipment and radio in the classroom. The conferences were especially well attended, and they featured addresses by nationally recognized authorities."

Earle Swingle, at the Extension Division of the University of California at Los Angeles, reports that the authorities of the institution are extending the territory of the library to Mexico. The first shipment went by air express. Prior to the enlargement of its area, films were sent from San Diego to Fresno, the library at Berkeley supplying the towns from Fresno to the Canadian border.

The Mexican outreach is a part of the good neighbor movement. The process of securing equipment and necessary accessories is classified as "curriculum implementation."

Honolulu is a part of the territory supplied by the library, although shipping difficulties prevailing at present created handicaps.

Indicating how the cost of replacements is gradually, but none the less surely, being reduced because of the experience gained in recent years, Mr. Swingle reported that the Los Angeles library in 1938, with a distribution of 10,000 films in the year, had a film damage replacement cost of over $1300.00. In 1939, with an increase of thirty seven percent, the damage was but $1000.00. In 1940, with an increase of twenty seven percent in distribution, the total damage was but $600.00.

An active producing company for this growing educational market is Harrison-Roberts Wild Life Films. Ten of their subjects, all in 16mm. Kodachrome, have been edited and placed in the Bell & Howell library. More are ready for editing. The two partners in the firm have been working for years and have acquired much knowledge and skill in their distinctive work, which is the creation of a picture for the screen of the life of a bird, from the smallest to the greatest—yes, of the condor, now rapidly disappearing. All pictures are in color.

This firm has paid close attention to careful cinematography. As much of the work has dealt with larger birds, a great deal of it has been done in a blind and at great elevations. The movie equipment consists of three Bell & Howell 16mm. cameras—70DA, speed camera and magazine loading, with lenses of various lengths up to the twenty inch.

This report shows that educators in California believe in movies as teaching tools and that they have given life to this belief by actively employing films in a wide variety of ways. When the war ends and education returns to normal conditions, this interest in motion pictures in education will bring still more significant results on the Pacific Coast.

The perfect specimen

[Continued from page 60]

band furiously throws the magazine away to one side.

33. *Closeup.* The corner of the room into which the magazine falls.

34. *Medium shot.* The wife enters the room, concealing something behind her back. When she reaches her husband's chair, she speaks:

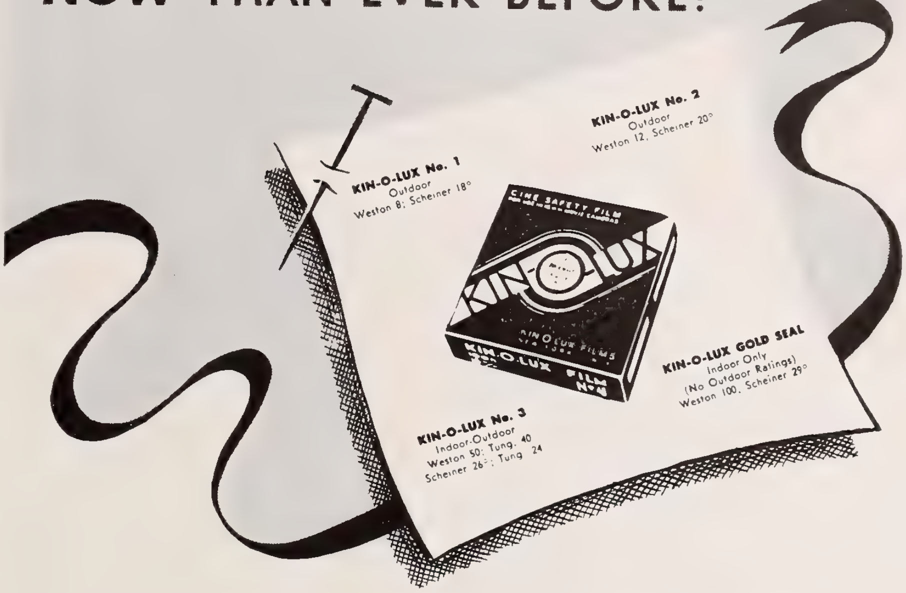
Title. *"George, guess what I have here! Dr. Sherwin's new book,* Wake Up Your Mind!"

35. *Semi closeup.* The wife hands the book to her husband. He sets his jaw, narrows his eyes to slits and grabs the book in one hand.

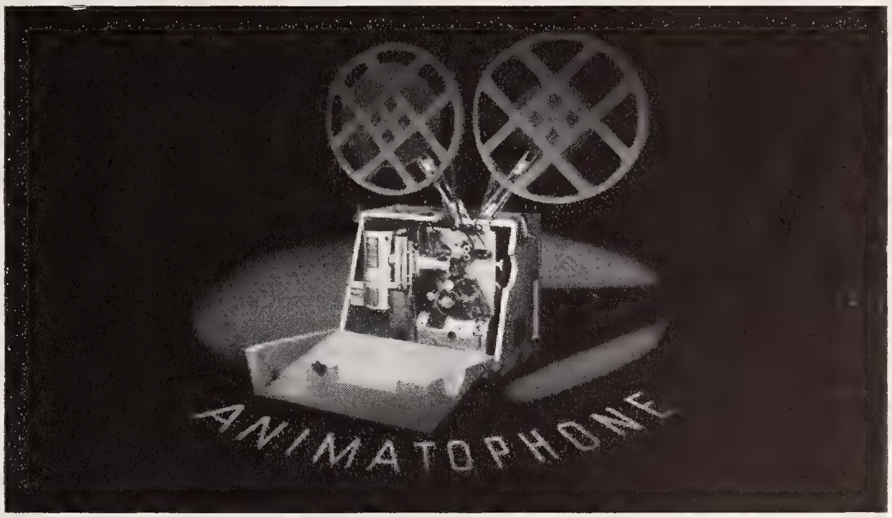
36. *Closeup.* The corner of the room, with the tattered copy of the magazine lying there. From outside the camera's field, throw the book into the corner on top of the magazine. Follow this shot with the bottle of vitamin pills. *Fade out.*

KIN-O-LUX

MOVIE FILMS ARE BEING USED BY MORE CINE CAMERA USERS **NOW** THAN EVER BEFORE!



KIN-O-LUX, INC., 105 WEST 40th STREET, NEW YORK



DYNAMIC

A VITAL TRAINING FORCE FOR VICTORY... WITHOUT EQUAL

Materially aiding in the increased Tempo of War Training, Victor Animatophones—the outstanding Sound Motion Picture Projectors in the 16mm field—are playing a vital role in instruction and inspiration for our millions in Military Service, Civilian Defense, and War Industries. There is no stronger training force than Sight—Sound—Sequence.... The almost continuous gruelling service these machines are receiving today, attests to Victor quality and precision craftsmanship developed painstakingly in years that have passed.

VICTOR REG. U.S. PAT. OFF. 16 M.M.

VICTOR ANIMATOGRAPH CORPORATION
242 W. 55th Street, New York
188 W. Randolph Street, Chicago
... DAVENPORT, IOWA
DISTRIBUTORS THROUGHOUT THE WORLD

Home Movie Swap Plan

It is now possible for you to dispose of those Home Movie Films you no longer want. SWAP them in for other films you DO want, and save the expense of purchasing them "for keeps."

Our library consists of practically all of the Castle, Hollywood, Official and other Films.

Your 8mm 180 Foot Roll and **$1.00** will purchase another 180 Foot Film.
Your 16mm 360 Foot Roll and **$2.00** will purchase another 360 Foot Film.
Your Sound on Film 350 Foot Roll and **$3.50** will purchase another 350 Foot Sound on Film.

Latest Complete Feature Films for Sale

ASK ABOUT OUR MONEY SAVING CLUB PLAN!

Authorized Agents for all Manufacturers of Still and Movie Equipment

ADDRESS CORRESPONDENCE TO DEPT. M

PEERLESS
CAMERA STORES
128 EAST 44th STREET · NEW YORK, N. Y.
Phone MUrray Hill 3-7288

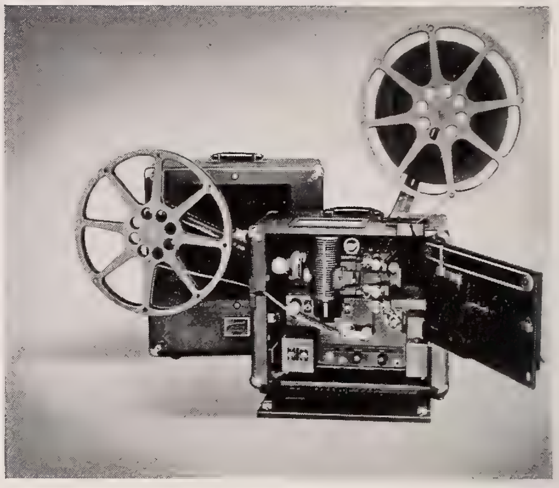
● RECORDS ●
MOOD MUSIC
and
SOUND BACKGROUNDS
The last word in sound effects
Send for free catalogue
THOMAS J. VALENTINO, Inc.
Dept. MM
1600 Broadway New York, N. Y.

CASH IN ON WARTIME PHOTOGRAPHY

—while preparing for sound future careers! Trained men and women photographers are needed now more than ever before. Qualify at largest, oldest school that has trained many of today's most successful photographers. Over 450 N.Y.I. trained men winning promotion, higher pay in photo divisions of Armed Service. Resident or home study courses. Big FREE book gives details. **N. Y. INSTITUTE OF PHOTOGRAPHY, Dept. 105, 10 W. 33 St., New York, N. Y.**

SOUND ON FILM
Rent—Exchange—Sale
USED SOUND FEATURES FOR SALE REASONABLE
CINE CLASSIC LIBRARY
1041 Jefferson Ave. Brooklyn, N. Y.

EVERY 8MM. FAN WANTS
CINE EXTENAR
It's the new WIDE ANGLE lens that every cine fan needs to catch the whole picture. Simply screws over regular 8mm. lens, providing identical focus and definition plus a WIDE ANGLE. **$27.50**
For full particulars, write today
CAMERA SPECIALTY CO.
50 West 29th Street New York City



• New "V" Filmosound projector, made by Bell & Howell Co., at present is available only to armed forces but will be offered to public after the war.

NEWS OF THE INDUSTRY

DONALD MAGGINI

New "V" Filmosound projector

The Bell & Howell Company, 1801 Larchmont Avenue, Chicago, has recently announced a new 16mm. sound on film motion picture projector that in every way continues the standard of Bell & Howell projector quality and performance. This new product, at present available only to the armed forces, will be known as the "V" Filmosound, and it is a sturdy, precision built projector that is easy to operate. Die castings are made of zinc, and a new sound head of welded sheet steel has been substituted for the castings formerly employed. A strong carrying case of waterproofed fir, a larger carrying handle with an automatic spring, to prevent the handle from resting over the lamphouse when the machine is in operation, and a positive latch on the case door, that prevents accidental opening, are some of the new features. Other improvements include a new system of gear case ventilation, a loud speaker of more efficient construction and special treatment of all condensers and resisters, to reduce the effect of humidity.

The new "V" Filmosound is not available at present to the public, but it is encouraging to know that the Bell & Howell craftsmen are continuing to develop new products which will be on the market immediately after the war.

Soundies

Walter O. Gutlohn, Inc., 25 West 45th Street, New York City, has announced the release of an outstanding group of three minute, 16mm., 100 foot length sound musical films. The foremost dance orchestras and entertainers in the country are featured in these short pictures, which will be sold under the title of *Soundies.* Cab Calloway is represented by playing *Minnie the Moocher*, in his own inimitable style. Gene Krupa contributes a rendition of *Let Me Off Uptown*, and Johnny Messner and his orchestra present the lilting *Don't Sit Under the Apple Tree.* Other orchestras included in the series are the bands of Charlie Spivak, Alvina Reye, Tommy Reynolds and Will Bradley.

Among the entertainers who contribute typical examples of their special talents are Carolyn Marsh, Barry Wood, Willie Howard, Lanny Ross, Gus Van, Borrah Minevitch, Tony Pastor, The King's Men, Mary Ann Mercer and Tommy Taylor. A group of patriotic and army songs are among the selections.

Pictures of enemy ships

Castle Films, 30 Rockefeller Plaza, New York City. is acting as a central collecting point for movies and "stills," taken by amateurs and professionals, of Japanese, German and Italian ships. Eugene Castle, president of the firm, has asked the photographic industry to canvass the entire field for available material. which will be turned over to the government. All usable shots sent in will be duplicated, and the original material will be returned promptly to its owner intact. Both 8mm. and 16mm. footage is wanted, as well as still photographs.

Many photographers and movie makers who traveled abroad in the last ten years have views which include ships of enemy powers. Even if the ships form only the background for personal films, they may be of great value of our government. Many of the films that helped in planning the recent campaign launched by the American forces in North Africa were sent by amateurs, and Mr. Castle feels that some very useful pictures of Japanese, German and Italian ships are in the hands of filmers who do not realize how important these pictures are. It is the movie maker's or photographer's obligation to supply material that might assist the war effort. It is his chance to put his hobby to a serious, patriotic use.

New pocket photo guide

The Camera Photo Guide, a book designed to meet the needs of the amateur still photographer, has just been published by *Camera Magazine*. A special feature is the article devoted to lighting portraits properly. Exposure tables and film speed ratings covering nearly every type of exposure are included. There is also a section containing helpful hints on the best use of movie cameras. Many other interesting topics make this a valuable booklet for the still photographer, and the handy pocket size makes it convenient to carry.

B & H official dies

Charles A. Ziebarth, secretary of the Bell & Howell Company, died on November 27 at his home in Wilmette, Ill. Mr. Ziebarth was a pioneer in the motion pcture equipment field. He joined the Bell & Howell organization in 1909 for a year's stay as a toolmaker and returned in 1918 as superintendent and works manager, a position which he held, in addition to being secretary of the corporation, until his death. Mr. Ziebarth was an enthusiastic amateur movie maker and was responsible for many important new developments in the manufacture of motion picture equipment.

Neumade entertains

During the Christmas season, Oscar Neu, of Neumade Products Corporation, 427 West 42nd Street, New York City, was host to leaders of the photographic industry at a big holiday party held in the Neumade offices. This annual event is one of the most enjoyable of the year for members of the industry, and it affords the press an opportunity to meet manufacturers, dealers and producers in the 16mm. field.

Filming Nova Scotia's cove

[Continued from page 61]

five miles an hour, so that the children of the village might swing open the rustic gate across the road.

One takes for granted that, when he enters these gates, he will live the life of these people and will enjoy the hospitality of their homes. So my first duty, after we had disposed of our bags, was

Soundies

Featuring
Gene Krupa
Cab Calloway
Tony Pastor
Johnny Messner
Will Bradley
Charlie Spivak
and others

Featuring
Willie Howard
Barry Wood
Lanny Ross
Gus Van
Borrah Minevitch
Carolyn Marsh
and others

PARADE OF MUSICAL HITS

16 mm. Sound Films — 100 Foot Lengths

The Nation's Top-Flight DANCE ORCHESTRAS | *Radio, Stage, and Screen* OUTSTANDING STARS

The BIG News of 1943! Big Name Bands and Headline Performers now available in 3-minute 16 mm. sound films at a price within everyone's reach. Total of 18 subjects, including dance numbers . . . stirring patriotic songs . . . comic skits . . . novelty songs.

SALE PRICE: $7.50 per Subject

Dealer Discount Available

Note: These films available for non-theatrical purposes only

WALTER O. GUTLOHN, Inc.
25 West 45th St. Dept. M-2 New York

TRADE MARK Neumade

PROTECTION FOR VALUABLE FILMS . . . .

The U. S. Goverment has Standardized on Neumade Products wherever such type equipment is used.

★

Neumade Products are available to customers whose work is vital to the war program.

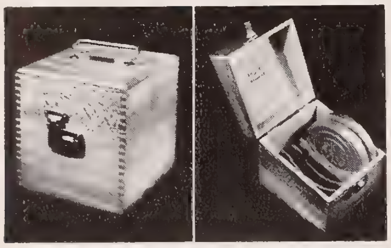
★

To-gether we are "all out for victory."

CLEANING MACHINES
REWINDS
STORAGE CABINETS
EDITING TABLES
REELS & CANS
SHIPPING CASES

NEUMADE PRODUCTS CORP., 427 W. 42nd St., New York

FILM CHESTS



- Manufactured of beautiful quarter-sawed sycamore with a natural glossy finish; lock corner construction.
- Brass plated hardware, consisting of handle, lock and key, butt hinges and lid-stay.
- Solid wood partitions to divide reel cans and felt pads on interior of front and back of chest to keep cans from rattling. For metal and composition cans.

AVAILABLE IN THREE SIZES AS FOLLOWS:

No. 200	8mm.	8 reel	capacity 200′	—$2.95
No. 300	8mm.	8 reel	capacity 300′	— 3.25
No. 400	16mm.	8 reel	capacity 400′	— 3.75

Write for Catalogue

THE NEGA-FILE COMPANY
EASTON, PENNA.

NEW ONE REEL COMEDIES IN 16MM SOUND

Starring Bing Crosby, Bob Hope, Shirley Temple, Myrna Loy, Jack Benny, Al Jolson, Zasu Pitts, Buster Keaton and others.

Price: $18 each, list—Dealer discount, 1/3

Comedy House
130 W. 46th St. New York, N. Y.

16mm SOUND on film

Recording Studio and Editing Facilities

BERNDT-MAURER RECORDER

GEO. W. COLBURN LABORATORY
995-M Merchandise Mart Chicago

New Special Heavy Duty Aluminum Two Section Tripod with Pan and Tilt Top. $18.50

Limited Quantity Available.
Orders Filled as Received.

RABSONS, INC.
111 W. 52nd Street New York, N. Y.

In the March number of
MOVIE MAKERS

Fred C. Ells, FACL, tells how he made the Kodachrome edition of his famous picture "In the Beginning."

James W. Moore, ACL, writes on opening and closing sequences for movies. Typical introductory and final sequences are analyzed.

Don't Miss March Movie Makers

MOVIE MAKERS
420 Lexington Ave. New York, N. Y.

Show THREE MONKEYS
Cartoons—Ideal
Home Entertainment

"MEANY"

"MINY"

"MOE"

"Meany, Miny and Moe" plunge from one escapade into another—packed with laughs and thrills. Also show Mickey Mouse, Donald Duck, Bosko and Oswald Rabbit films.

Also Westerns, Drama, Comedy, Aviation, Adventure, Travelog films. 8MM-16MM.

At your Dealers. Write for catalog and prices to

HOLLYWOOD FILM ENTERPRISES, Inc.
6060 Sunset Blvd., Hollywood, Cal.

to make myself acquainted with the habits of the villagers. With camera and tripod, I wandered among the fishermen on the piers.

They were very friendly and, as we chatted, I let them handle my camera and look through the view finder. Their interest was aroused, and, from then on, my task of obtaining subjects for my film was quite easy. As to sequence, what would work up into a nice story? The sun was gradually getting around to the west, and it looked promising for a nice sunset. So here were my first pictures—shots of the men resting at the end of the day, with the light flashing in the lighthouse. These shots would furnish concluding scenes for my story of the cove.

The next morning, after chatting with my new found friends of yesterday, I started shooting as boats went in and out of the cove. I climbed over the huge boulders and took general shots of the village and its lighthouse. Then I discovered an artist at work; after talking with her for a while, I asked permission to take her picture as she worked. I first made a scene in which she was in the foreground, with the setting of boulders and breaking waves in the background. My next shot was a closeup of her hand as she applied color to her canvas with deft strokes of the brush. A slow tilt upward brought into view the scene which was being painted. A medium shot of the waves breaking against the rocks finished the sequence.

At noon, the boats returned to the cove, and, with the thought of continuity ever in my mind, I started shooting again—a distant shot, a medium shot, then a series of closeups of boats landing and of the fisher folk themselves. Then came the shots of unloading the fish—many closeups of the fish, hands cutting fish and fish on drying racks. Too much emphasis cannot be laid on the fact that closeups make the picture, and I was determined not to miss the wonderful opportunities that presented themselves.

So helpful were the fishermen and so available is all the splendid cine material of Peggy's Cove that we were able to finish our film in less than twenty four hours. I have never regretted the fog that preserved my footage so that it might be used on Peggy's Cove.

Rear projection at home

[Continued from page 51]

ing the film back in the camera.

If double exposure is not possible or is inadvisable, the lettering may be filmed by a different method. This method consists of mounting the letters on a separate piece of glass, which is placed a few inches in front of the rear projection screen, toward the camera. Now comes the only difficult part of the scheme. The letters must be illuminated from the top or from the side and slightly to the front, *but none of the light should strike the screen,* since the illumination would lighten the projected image. This lighting for the letters may be done with a spotlight, or a regular type of reflector may be used if the screen can be shaded from any stray rays. When you combine letters and title background in this manner, you should remember that you cannot make two different exposures—one for the letters and another for the background, as might be the case in double exposure.

Hence, the exposure for the projected image must match fairly well that required for the letters, else one or the other will suffer from the inability of the film to compensate for wide variances in lighting.

There are many interesting variations in the idea of using objects in a plane between the projection screen and the camera, since the objects need not be limited to title letters. Most readers are familiar with the many uses to which rear projection is put by Hollywood cameramen. Many of these can be used on a smaller scale by the amateur.

The example shown on page 51 is a small model airplane, a few inches in length. This is only one possible subject, but it offered a problem that was difficult to overcome. In making shots of the plane, it was found necessary to have some firm support, as a fan was used to revolve the propeller. Any support that might be used was found to cast shadows and also to become visible when light areas of the sky shots were used. Even threads to support the plane were clearly visible. The solution was finally reached when it was realized that the only area that was free from such a handicap was that area in direct line with the projector lens. A long, thin, stiff wire was extended from a point just at the bottom of the projector lens. Its end was punched through the screen material and was inserted into the wing of the plane on the side away from the camera. The screen material was strong enough to support the weight of the rod and the small plane, and the device was completely invisible.

By twisting this wire, the plane could be made to change its position, from pointing up to swinging downward, and, since the sky background scenes were panorama views and slight tilts, the direction of the controlled plane could be adapted to the movement of the scene. The combination of the changes in angle of the model plane and the panorama of the background scene made it appear that a real plane was flying past clouds. Solid objects other than a plane, such as miniature houses, trains and so forth, might well be used, especially with scenic background shots.

The results of color filming with a projected background will not always be accurate, as far as color value is concerned, especially when a projection bulb which has darkened with age is used. Even a new bulb is bound to be of the incandescent type, rather than of the flood bulb type for which indoor Kodachrome film is corrected. Hence, a slightly warm or yellowish effect may be expected, although usually it is not serious enough to cause any trouble. We have been asked if a slightly bluish tracing cloth might not compensate for this effect, and we should say that it might, but that the compensation would not be accurate and that tracing cloth is perhaps one of the most grainy of backgrounds. We should rather suggest a few experiments with the CC series of blue filters, offered by the makers of color film for use with the color meter. These filters may be obtained quite inexpensively in simple gelatin form. In this, as in many phases of this type of work, it is almost impossible to give any accurate exposure data, since each case involves a different projected film, different ages of projection lamps, different screen types and so on. A few tests should tell more than any amount of calculation or theory without tests.

The complaint most often made about filming a rear projection image is that the average projector does not give sufficient illumination to provide a good exposure. However, the smaller the projected image, the more concentrated will be the light. Thus one image twice as small as another, made by the same light source, will be *four times as bright*. A telephoto will enable you to film a projected image of small size. If such a lens is lacking, a portrait attachment, or perhaps one of the small titlers, will solve the problem. So, you can get a projected image as brilliant as needed.

In making the frames used to illustate this article, we found that our exposure varied from *f*/1.9 to *f*/5.6 with Type A Kodachrome, the exact exposure depending upon the size of the image projected. We found our greatest difficulty to be not in exposure, but in avoiding the shutter synchronization mentioned previously. This problem is so considerable that we suggest that the background scenes, whenever possible, be filmed at thirty two frames a second, so that they may be projected at faster than normal speeds without distortion of action.

We found little or no serious hot spot with tracing cloth as the screen material, but the grain of the fabric itself was quite obvious, and it revealed the trick. (Since the screen image is on the surface of the cloth, the fabric will be as sharply focused as is the image itself.) Dulmat proved to be the better type of material, although, when it was used, we found the hot spot troublesome. We made a few shots from one side, to avoid the spot, but we found that the illumination fell off considerably more than would have been the case with tracing cloth.

Hollywood studios use various materials for projection of this type. Some are oiled silk, some glass and, lately, a type of plastic has been tried.

The size of the model in the foreground determines the size of the projected background needed to supplement it. Thus, the smaller the plane, for example, the easier it will be to provide a background with sufficient brightness for movie filming.

While we have selected a plane for the purpose of experiment, many other objects, in miniature size, of course, may well be used with projected backgrounds. A few winter evenings and a few feet of film, plus a great deal of patience, may well show results that will delight the movie maker who likes to get unusual effects.

Making clubs worth while

[Continued from page 54]

ly the importance of letting the younger members of our club have a place in the spotlight. For movie making is a hobby in which *age does not necessarily mean wisdom.*

Our "once a year" contest, with reels of Kodachrome as prizes, caused considerable interest, which, however, died down as soon as the contest was over.

Finally, with a dwindling membership and few new prospective members, we arrived at the place where, when we invited speakers, we had doubts and fears as to whether or not there would be an attendance worthy of the effort and time that they would put forth in paying us a visit.

At a "skull practice" session of our club's executive committee, we reviewed the situation and created a ten point program of showmanship and activity designed to attract new blood and to revive the interest of our present and former members to the point where the complete roster would literally break down the doors in eagerness to get choice seats for meetings.

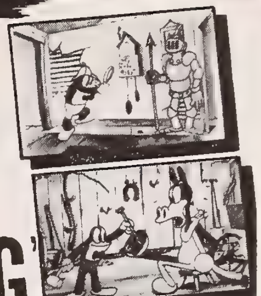
This is the program.

Point No. 1—*Questionnaire to ex members.*

Our first step was to prepare a questionnaire addressed to ex members, with the idea of determining what caused them to lose interest. By obtaining this information, we hoped to learn how to reawaken their interest in the

Bring HUMOR to your Home Movie Screen

with "FLIP THE FROG" ANIMATED CARTOONS



PRESENTED BY
OFFICIAL FILMS
8 & 16 mm. Silent or Sound

Here's a lovable little cartoon character whose amusing antics will bring gales of laughter to your home movie audience. See him as a detective, as a prison guard, as the village barber, in these newly released sound films. Your local dealer has these six cleverly animated cartoons . . . for sale or rent.

"JAIL BIRDS" Flip, a prison guard, rounds up a tough "jail bird" who has made a break. An exciting chase results!

"MOVIE MAD" Flip decides to become a movie actor with some very amusing results . . . at his expense.

"THE VILLAGE BARBER" Flip, as a barber, shows how to run the "complete tonsorial parlor."

"STORMY SEAS" Sailing the briny deep, Flip makes a daring and spectacular rescue of a fair maiden in distress.

"THE CUCKOO MURDER CASE" As a detective, Flip tries to solve a "murder" and finds himself faced with Death . . . but escapes.

"THE VILLAGE SMITTY" Flip, as the beloved blacksmith, again makes a daring rescue of a fair damsel.

Order From Your Dealer Today!

8mm. SHORT	$1.75
8mm. FEATURE . . .	5.50
16mm. SHORT	2.75
16mm. FEATURE . . .	8.75
16mm. SOUND	17.50

write for catalog S43 describing complete line of Official Films.

OFFICIAL FILMS INC.
425 Fourth Ave., New York, N. Y.

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS SAYS: Headquarters for hard-to-get equipment. USED 8MM. CAMERAS: Keystone Model A-8, *f*/3.5 lens, $23.50; Bell & Howell Sportster, Cooke *f*/3.5, combination case, $67.50; Revere Turret Model 99 with *f*/2.5 fixed focus and 1½" Teletar Tele, with case, $82.50; Revere Turret Model 99 with 12.5mm. Wollensak *f*/1.9, focusing mount, $87.50. USED 16MM. CAMERAS: Keystone Model A-3 with *f*/3.5 lens, $31.50; Keystone Model A-7, 1" *f*/2.7 fixed focus lens, $39.50; Bell & Howell Filmo 70A, Cooke *f*/3.5 lens and case, $47.50; Special DeVry, three speed, tubular parallax finder, hand crank and spring motor, with 15mm. Wollensak fixed focus *f*/2.7, 1" Graf *f*/1.5 and 3" Teletar *f*/4.5, in deluxe carrying case, $115.00; Bell & Howell Filmo 121 Magazine, with Cooke *f*/1.8 lens, $77.50; Bell & Howell Filmo 70E, four speed, 1" Berthiot *f*/1.9 focusing mount and case, $125.00; Victor Model 3 Turret, 15mm. Wollensak fixed focus *f*/2.7, 1" Wollensak *f*/2.7, 2" Wollensak *f*/3.5 and case $125.00; Bolex, new model, 15mm. Goerz Hypar *f*/2.7, 1" Wollensak *f*/1.5 and 3" Wollensak, *f*/4, all in focusing mounts, with case, $327.50; Bell & Howell Filmo 70DA, single exposure release, black finish 1" *f*/1.5, 17mm. *f*/2.7 and 3" *f*/4 Wollensak lenses, case, $335.00; Bell & Howell Filmo 70DA, brown finish, frame counter, hand crank and 110 volt motor, with 17mm. *f*/2.7, 1" *f*/1.5 Wollensak lenses and 2" Acura *f*/2.8, $405.00. LENSES: Hard-to-get Cine Lenses in stock. Focal lengths up to 6" including Cooke, Hugo Meyer, Dallmeyer and complete stock of new Wollensak lenses from wide angle to 6". Write for quotations. USED 16MM. PROJECTORS: Bell & Howell Model 57, 250 w. lamp, 2" lens and case, $67.50; Keystone Model A-81, 750 watt lamp, *f*/1.6 lens and case, $67.50; Kodascope EE, 750 w. lamp, *f*/2.5 lens and case, $75.00; Victor Model 11, 750 w., 400 ft. capacity, 2" *f*/1.85 lens, case, $87.50. Complete stock Craig Projecto-Editor equipment, 8mm. and 16mm. We buy 'em, sell 'em and trade 'em. Complete stocks of new Cine Equipment all makes. Send for Bass Supplementary List of Cine Equipment up to date. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ ONE Model 500-D BM Recorder complete with Monitor speaker, purchased in 1941, $3200.00. One Model Y-Presto Professional Recorder, $450.00. F. S. YENOWINE, 660 Hulman St., Terre Haute, Ind.

■ BARGAINS: new and used B&H Filmosounds, 8 & 16mm. cameras and projectors, screens, tripods, amplifiers, speakers, cable, microphones, stands, cases and turntables. JOHN P. CONBERE, 1635 W. Independence St., Shamokin, Pa.

■ FOR sale complete: Cine Special outfit. Eastman Model G Projector, all accessories at a substantial discount, condition like new. R. B. HUTCHESON, 292 Church St., Whitinsville, Mass.

EQUIPMENT WANTED

■ 9½MM. Projector, Pathe H, 200 B, Bolex G 3 or similar. Good price paid: delivery to U. S. or Canadian address. HARVEY, 1019 Salem Ave., Dayton, Ohio.

■ WANTED: 2½" telephoto lens for 16mm. *f*/1.9 magazine Cine-Kodak. J. HARLEY, 10 Canoe Brook Parkway, Summit, N. J.

■ WANTED: Kodascope Model 70-A, for the entertainment of our service men. State cash price. ROY BRILL, 529 Railroad St., Tamaqua, Penna.

■ WILL pay highest prices for 8mm., 16mm. sound, silent projectors, cameras and films. What have you. ZENITH, 308 W. 44th St., New York City.

■ WANTED: 50mm. (2 inch) *f*/1.6 telephoto lens for Eastman's Magazine Cine-Kodak Eight movie camera. FRANK W. DIBBLE, 1119 Washington Blvd., Oak Park, Ill.

■ WE buy, sell, exchange 16mm. sound films and projectors. MULTIPRISES, Box 1125, Waterbury, Conn.

FILMS FOR EXCHANGE

■ EXCHANGE. Silent & sound pictures, also used sound features for sale, very reasonable. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ EXCHANGE: Silent pictures, $1.00 reel; sound, $2.00; also sell. Free catalogue. Selected sound programs; reasonable rentals. BETTER FILMS, 742 New Lots Ave., Brooklyn, N. Y.

■ 8MM. FILMS! All major producers. New and used prints. Sales—Exchanges—Trade-ins. RIEDEL FILMS, Dept. MM-243, 3207 Joslyn Rd., Cleveland Ohio.

FILMS FOR RENTAL OR SALE

■ COMPLETE 16mm. sound subjects, $1.00 (need splicing). All sizes film bought, sold, exchanged. Catalogue, sample film, 10c. INTERNATIONAL MM, 2120 Strauss, Brooklyn, N. Y.

■ BARGAINS: new and used. Castle, Official, religious, Western 16mm. sound films. MULTIPRISES, Box 1125, Waterbury, Conn.

MISCELLANEOUS

■ COMPLETE printing outfit for movie titles: presses, type, ink, paper and supplies. Write for details. KELSEY, INC., D-50, Meriden, Conn.

DRESS UP YOUR FILMS

with the evidence of your membership in the

AMATEUR CINEMA LEAGUE

THE FINISHING TOUCH in a well edited and well titled film is the attractive and interesting introduction and end title that together make up the current ACL leader.

This ACL film badge of membership is a movie itself—it's animated, both leader and trailer.

League leaders are given free to every member when he renews his membership. They are offered to ACL members at the following prices:

8mm. 50c
16mm. 60c

AMATEUR CINEMA
LEAGUE, INC.
420 Lexington Avenue
New York, N. Y.

club and to bring them back into the fold. This is the questionnaire.

I 'm glad to answer the following in the thought that they may be of help in forming your coming season's program for the Cinema Club at the "Y."

I dropped out of the club because:

Pressure of other interests.

Meeting night was an inconvenient one for me.

My interest in making movies is not sufficiently keen to cause me to enjoy the club.

Too much sameness in programs.

I didn't get enough practical picture aid to warrant spending my time.

For other reasons as follows:

I believe that the following would have made club meetings more interesting for members:

Greater variety in programs.

Some workshop nights, in which members could actually have taken pictures under competent supervision teaching us:

Indoor lighting
Trick filming
Making titles
Arranging and splicing pictures
Other suggestions:

A prompt reply was received from most of those to whom the questionnaire was mailed, and the advice obtained, together with information from Questionnaire No. 2, which follows, was used in building our program of activities.

Three former members rejoined the club. Several more attended a recent session and expressed their intention of signing up for our next fiscal year.

Point No. 2—*Questionnaire to members.*

A second questionnaire was prepared and distributed to our current members, so that we could obtain definite knowledge of the subjects of greatest interest to them and so that we could uncover any film material right in our own club which had not yet been shown, because of the modesty of some members.

To our members

To assist us in:

(a) analyzing the needs of our members
(b) forming plans for future programs
(c) determining the talent in our own club

will you please supply the information asked for below and mail it to our secretary.

I should like to hear speakers and have further discussions on the following. (Please check those in which you are particularly interested—add other subjects below.)

——— Making titles

______ Indoor lighting
______ Exposure
______ Protecting film
______ Scenarios for short reels
______ Trick movies
______ Splicing and editing
______ Telephoto lenses and colored filters
______
______

I am
am not interested in Workshop Sessions where talent will supply subject matter for filming.

I am
am not interested in making some titles for my own movies under competent guidance.

I have the following reels which I am willing to show at future club meetings. (Please state subject, such as children, animals, travel, indoors, vacation, home, Christmas, general.)

8 or 16mm.	No. ft.	Kodachrome or B & W	Subject

From this questionnaire we learned that all members were interested in making titles at a workshop session under competent guidance, that over half the members wanted additional instruction on indoor lighting and protecting film, while about one third of our members desired information on splicing and editing and forty percent wanted data on exposure. Most members expressed a desire for workshop nights at which subjects would be supplied for filming, and two thirds proved to be interested in still photography and asked that at least one session be devoted to that subject.

Point No. 3—*A monthly news bulletin.*

Instead of postcard reminders of the meetings or other notice forms, we now issue a regular monthly publication, *Projections*. For economy, a year's supply of the nameplate sheet was printed at one time, and each month's issue is mimeographed thereon.

Projections is mailed to members a week in advance of a meeting. Not only does it contain an enthusiastic and alluring announcement of the attractions scheduled for the next meeting, but it gives a report of the main program of the previous meeting. Thus members who failed to attend the last meeting are reminded of the good time that they missed. This bulletin is also sent to a selected mailing list of likely prospects for membership; it is the best possible kind of advertisement.

Point No. 4—*Monthly scenarios.*

With each copy of *Projections*, we mail a Suggested Scenario for a 100 foot reel of 16mm. film. In most cases, the scripts are particularly appropriate for the following month. For example, a March issue included a script, entitled *Spring Fever;* a June issue feature was a scenario on vacation pictures; and a November number presented an outline for a Christmas picture. Where do we get these scenarios? The members themselves write them. In advance, members are chosen to suggest scenarios for coming issues. Not only does that procedure arouse the interest of the individual contributors in making more movies, but it gives the whole membership the benefit of the other fellow's thoughts and ideas.

Right now I am busy filming a comedy that I never should have thought of, had it not been for the fact that I wrote one of the scenarios for the club.

While most of the scenarios are not used completely by any one member, all are used in part by one or more members. In the future, we are going to ask two members to get together each month, to collaborate in turning out scenarios, which will further increase the friendship and interest of club members.

Point No. 5—*Club reporter.*

A special club reporter was appointed whose duty it is to read amateur movie and photographic magazines each month, to clip items of particular interest and to report on them at the next meeting. While a number of our members are subscribers to Movie Makers and other publications, none of us completely covers the possible field, and the club reporter idea is proving to be a really beneficial one. Incidentally, several members report to the reporter—they clip items during their reading just in case the official reporter did not spot them.

Point No. 6—*Supplying movies for shut ins.*

This service has brought a lot of satisfaction to the club and to our members. When we hear of a shut in who has been bedridden or closely confined at home for a long period, one or two members who can spare an evening select some appropriate reels and, taking screen and projector, proceed to the address of the person on the appointed night. The happiness thus spread through our hobby is ample reward for the time spent in doing this good turn.

Point No. 7—*Workshop nights.*

With the thought that "we can learn more if we take some pictures together," we staged our first workshop night. Two young ladies, acrobatic twins of local fame, agreed to perform for the club. Our best cameramen took charge, and each step—lighting, exposure and arrangement of cameras—was explained in detail. Each member was given a turn at the cameras.

To add to the interest, we took two

G

"Goerz American"
PRECISION
OPTICS
since
1899

★

BECAUSE OF THEIR ACCURACY THEY ARE DEPENDED UPON BY OUR ARMED FORCES ON LAND—ON THE SEA —IN THE AIR—

★

"GOERZ AMERICAN"
PHOTO-LENSES

play an important part in the war program and our production is now keyed to fill the requirements of our Government. Within limitations we may still be able to supply Goerz lenses, of certain types and sizes, for civilian use. We suggest your inquiries through your dealer or direct.

Address
DEPT. MM-2

C. P. GOERZ AMERICAN OPTICAL CO.
Office and Factory
317 East 34th Street New York

Skibo Productions
Single Reel 16mm. Sound on Film Features
$18.00 each. Dealer Discount
Rental Libraries write for Catalogues.
SKIBO PRODUCTIONS, INC.
130 West 46th Street New York, N. Y.

16MM MOVIES **KODACHROME** 35MM SLIDES
"THE END", titles: 3 for $1; with fade-out, 50c each.
"GOLDEN-MANTLED GROUND SQUIRREL": 50 ft. sequence, $7.50. He's a beautiful, cute little fellow; you'll love him!
"YOSEMITE": 100 ft., $18; 200 ft., $36; also, individual scenes at 18c per foot.
Other subjects: Canadian Rockies, The Blooming Desert, San Francisco.
GUY D. HASELTON
7936 Santa Monica Blvd. Hollywood, Calif.

Bass
PAYS CASH!
FOR YOUR
CAMERA

Thousands of men have taken the tip, some write in, some take the trip to wander 'bout this shop of mine, sighing as they loudly pine, for each optic bauble rare, fondling it with loving care, till at last they make a trade, voting it the best they've made.

Charles Bass President

Yes . . . I buy, sell or trade

- FILMO
- REVERE
- BOLEX
- MOVIKON
- CINE-KODAK SPECIALS
- PROJECTORS, ETC.

WRITE DEPT. C

Bass Camera Co.
179 W. MADISON ST., CHICAGO, ILL.

Hitchcock's Greatest:
"THE 39 STEPS"
featuring
Madeleine Carroll Robert Donat
SIXTEEN MM. PICTURES, INC.
1600 Broadway New York, N. Y.

EARN WAR STAMPS

LET YOUR MOVIE IDEAS AND WRINKLES EARN WAR STAMPS FOR YOU...

For any idea accepted by *The clinic* department, MOVIE MAKERS will pay $1.00 in War Stamps. For any accepted idea illustrated by a drawing or a photograph, MOVIE MAKERS will pay $3.00 in War Stamps.

MOVIE MAKERS
420 Lexington Ave., New York, N. Y.

THE KEY SOURCE OF MOVIES TO
"HELP WIN THE WAR"

New free catalog of 16mm. films on the home and war front everywhere including "FRENCH UNDERGROUND FIGHTS ON"

BRANDON FILMS 1600 Broadway New York City

NEW! KODACHROME SLIDES
of Historical Philadelphia

Beautiful 35mm. Kodachromes in Readymounts of Independence Hall, interior views of the Declaration Chamber and Liberty Bell, Betsy Ross House (exterior and interior), Carpenters Hall, and others. 50 cents each. Send for free list.

KLEIN & GOODMAN
18 S. 10th Street, Philadelphia, Pa.

sets of pictures at the same time—one on Kodachrome and one on black and white—which, after processing, made a most interesting comparison of the two mediums.

Incidentally, from a back corner, one member took some shots of the other members at work, which furnished considerable amusement when they were shown at the following meeting.

The good turnout of members that night testified to the popularity of workshop nights. Four members had still cameras and succeeded in securing some fine photographs.

Point No. 8—*Workshop titling night.*

Titling has puzzled the rank and file of our club more than any other angle of movie making. A number, in fact, have yet to make their first titles; so, we have arranged a workshop titling night at which each member, who desires, can actually make his own titles.

The titles are all made on one titler, under the direction of the owner. The members of the club are given blank cards of the proper size to fit the title machine, so that they can letter their titles in any way that they desire. One film will be used for all titles, and each member will pay for the number of feet that are used for his own titles.

Point No. 9—*Cooperation of theatrical group.*

Because our membership consists of cameramen and directors and since we are lacking, for the most part, in acting ability, we have secured the cooperation of a local amateur theatrical group, in staging a short comedy which we can film.

The group is eager to cooperate in the venture because many of its members are keen to extend their experience beyond the stage and to try their talents on the screen. Thus, through obtaining acting ability for a continuity picture, we are in turn rendering a little theatre group a real service.

Point No. 10—*Jobs for every member.*

The old time club axiom of giving every member something to do, to help maintain interest, surely applies to cinema groups.

Practically every member has been assigned to one or more of our seven committees — Executive, Membership, Program, Workshop, Auditing, Publicity and Contest.

In addition, we now have members definitely responsible for certain programs for which assignments are made several months in advance. For example, we have two members who are particularly interested in holiday pictures, and they were asked in September to start planning for the Christmas meeting program; two other members who have done considerable work with trick shots are now at work preparing for an "all trick picture night," to be held three months hence.

Not only will these two members round up the best trick material from our own club and obtain a good speaker on the subject, but they also are planning to secure an outside trick picture for a showing on that night. And, best of all, from the standpoint of causing more picture activity on the part of club members, this committee is busy making an ambitious trick picture, to have its initial showing on Trick Picture Night. Thus we are developing, within our own club, two men who will have considerable knowledge of this fascinating subject and who can be consulted by other members who desire to work trick shots into their picture making.

As a result of our ten point plan, we now have worth while activities in which every member is taking a definite part, and we have workshop nights and regular session programs, for which the members themselves voted and which we can practically guarantee in advance will be pleasant, entertaining and profitable.

Animating to music

[Continued from page 47]

ber of story sketches, in order to decide the most effective way of presentation. I used two mediums to illustrate *The Travels of Babar*. All the long shots were made on an eleven by fourteen inch field, using paper cutouts and silhouettes for the animation. They were shot on the titling stand. The medium and close shots were made with models and sets, producing a three dimensional effect.

One of the scenes required Babar and Celeste, the leading characters of the story, to ride over the ocean on the back of a whale. This scene would have been practically impossible to achieve with a stage set; so, a long shot was made of the characters in silhouette, on an eleven by fourteen inch field, and the scene was shot on the titler.

The elephant models were constructed of wood, rubber balls, modeling clay, wire and crepe paper. Babar's body was made of redwood, turned on a lathe, for a proper shape, and the head was made of a rubber ball. Large cheeks, fashioned of clay, were glued on later. The savages were constructed in a similar manner and then were decorated.

The opening scene of the script calls for a "pan" shot of jungle scenery and then a "truck down" shot to a closeup of the elephants in a balloon. I placed a small rug under the tripod, measured the distance of the "pan," started the

SNEER—JEER—CHEER

LAUGH AT our hero—thrill to the heroine—Vintaged merriment and a joy you will never, never forget: Show 'em NOW:

IMPUDENT
PROVOCATIVE
FROLICKING
HILARIOUS

CATALOG ON REQUEST
SMILE and write NOW

UPROARIOUS
DROLLERY
ROLLICKING
ENTERTAINMENT

Unique movies for home, school, church, club and organization showings. Complete programs. 16mm silent film for any standard projector. Song slides for Community Sings. OPERATORS and PROJECTION EQUIPMENT AVAILABLE. RENTAL For any occasion any place in the U. S. A.

FUN FILM LIBRARY GRAND CENTRAL PALACE
DEPT. M—NEW YORK, N. Y.

Kodachrome
MAPS·Charts·FINE TITLES
Geo. W. Colburn Laboratory
Special Motion Picture Printing
995-M Merchandise Mart, Chicago

BARGAINS IN 16 MM
SOUND AND SILENT FILMS FOR SALE
Excellent condition, many new prints, from the shelves of one of the largest libraries in the country—at reduced prices.
Write Today for Listings
Also—for Rental at Low Rates—Sound Projectors and Programs, Silent and 8 mm Films
Harris Home Movie Library, 303 W. 42 St., N.Y.C.

DISTINCTIVE EXPERT
TITLES and EDITING
For the Amateur and Professional
16 mm. — 8 mm.
Black & White, Tinted and Kodachrome
Write for our new illustrated catalog
STAHL
EDITING AND TITLING SERVICE
33 West 42 St. New York, N. Y.

"How to Use Exposure Meters"
A four page leaflet is available free of charge to members of the Amateur Cinema League. A post card request will bring a copy to an ACL member. This service sheet is illustrated with 11 diagrammatic pictures.
AMATEUR CINEMA LEAGUE, Inc.
420 LEXINGTON AVE. NEW YORK, N. Y.

EDWARD G. ROBINSON
in
"Thunder in the City"
Our First New Feature Release for 1943
in 16mm. Sound—A Major Company Production
ASTOR PICTURES CORPORATION
130 W. 46th St. New York City

TRADE FIBERBILT MARK SHIPPING CASE

WE DO OUR BEST TO SERVE OUR COUNTRY FIRST—AND SERVE YOU BEST THAT WAY.

FIBERBILT CASE CO.
40 WEST 17th ST. NEW YORK CITY

camera and pulled the rug slowly along the set. This method produced a very smooth panorama, to begin the story.

My equipment consisted of a Victor 16mm. camera with a frame counter, five flood reflectors and a lens tube, used for looking through the camera lens, to determine the exact field size. A frame counter is quite necessary for exact camera work, especially if animation is attempted.

The satisfaction enjoyed from completing a specialized picture of this kind is hard to evaluate. Although *The Travels of Babar* lasts only three minutes on the screen, its designing and animation provided pleasant occupation and interest during leisure hours for two whole years.

Filming to a sound track

[Continued from page 49]

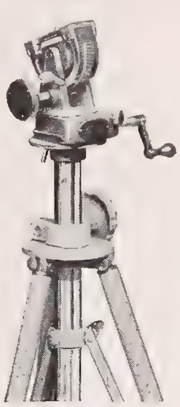
One was a closeup of the pages of a snapshot album being turned. Another was a shot of a ballet dancer. For both of these scenes, the sound track was played while the models carried out the required action according to the narrative or the music. When edited, the start of each scene was placed opposite the "spotted" sound track at the appropriate point.

After the black and white duplicate scenes had been assembled, the film was run through the double footage counter, alongside the 16mm. sound track, to check for possible errors in synchronizing. Then a black and white duplicate was made from the work print, combining picture with sound track. This print would not have been necessary had a combination sound and picture Moviola been available. After the print was projected, a few changes in scenes and timing were made. Then the Kodachrome shots were matched and spliced to conform with the black and white duplicate. Finally, the edited Kodachrome film was duplicated with sound, the sound being printed from the 35mm. positive track.

Most of the scenes were made at the sound speed of twenty four frames a second. Some of the shots that were taken from existing footage had been filmed at sixteen frames a second. None of these, however, appears to run too fast—in fact, it is almost impossible to distinguish the sequences made at the sixteen frame speed from those exposed at twenty four frames a second.

Step by step, the film shows how photography keeps pace with the beginnings of romance, the marriages, the growth of children, the vacations and the happiness of every family. And, too, *The Cavalcade of Color* shows how photography helps us to capture beauty—the grandeur of our National Parks, sunsets when the sky is aflame and the delicate grace of a flower.

WILLO
ALL-GEAR TRIPOD
A REVOLUTIONARY COMBINATION



The rapidity with which this outfit can be set up . . . its sturdiness and flawless panning make it a perfect combination.

- Assures steady horizontal movie panoramas.
- Panning and tilting control.
- Legs twist to shorten or lengthen.
- Top is easily removed.
- No more annoying handles to get in the way.

$27.50
Mail Orders Filled

Willoughbys
32nd St. near 6th Ave., N. Y.

COMPLETE RENTAL LIBRARY
16mm. Low Rates 8mm.
Send 10 cents for NEW Catalogue
Bigger than ever.
NATIONAL CINEMA SERVICE
71 Dey St. New York WOrth 2-6049

SOUND
FOR YOUR FILM

FOR EXCELLENT WORKMANSHIP—WE MAINTAIN SKILLED TECHNICAL STAFF, COMPLETE STUDIO FACILITIES AND BERNDT-MAURER EQUIPMENT.

Price List Free on Request

SPOT FILM
PRODUCTIONS, INC.
339 EAST 48 STREET N. Y. C.

Finally, the film stresses America's freedom and what it means to us all. The narrator strikes the keynote of the film in his last words—"This is America." The final scenes are accompanied by a mixed chorus, singing *America.*

Practical films

[Continued from page 55]

projector operation given at the Montclair Public Library, under the direction of Margery Quigley, the librarian. Invitations to participate in the course were issued last November to a group of high school boys recommended for their mechanical skill. Only those deeply interested in the work were accepted, as the course was aimed at concentrated, quick and thorough training. Edwin B. Gage, Cody Webb and Winifred Crawford were the instructors responsible for the efficient completion of the course. Each of the seventeen members of the class will operate projectors without charge at at least six civic gatherings during the winter season.

Lighting in war time

[Continued from page 52]

a few owners of the larger types of titlers that have bulbs and reflectors as part of the unit have found that they can make very good closeups or portrait scenes by using these reflectors as light sources. This light source usually does not have sufficient power for more distant medium shots, however.

A point that evidently occurs to very few filmers is that light clothing and background will register in a scene a good deal more pleasantly than will subjects in dark suits against dark walls. In the latter case, we may find that the effect is as if faces and hands were floating about in a more or less disembodied manner. If you keep all the parts of an interior scene within the same general level of tonal value, you will get better results.

With the present campaign to make our lights serve their greatest usefulness, we shall find that we can get along with less illumination or fewer reflectors if we place our subjects near walls, since light walls provide good reflecting surfaces. If you arrange the scene in a corner, a single light will seem to provide illumination from several directions.

Sometime, try filming friends in silhouette. To make a silhouette, place the lamp between the subject and a light colored wall. Then place the camera on the shadow side of the subject and turn off the ordinary house lamps in the room. If the exposure is calculated for the bright wall, the subject must, as a result, be so underexposed as to become a silhouette. Such a scene is often as attractive in color as in black and white, especially if the wall has a soft, colorful design.

Washington film news

[Continued from page 42]

British must be awakening to the fact that Americans — or at least *some* Americans—are human beings, living and fighting to win a war, just as the British are doing, working full steam ahead in factories and arsenals, drilling and fighting, arguing about the income tax and the scarcity of coffee and in general enjoying life in a democratic way.

It might be mentioned, also, that such films as Noel Coward's magnificent *In Which We Serve* are also teaching Americans that the British, too, are not as we had imagined them—penniless but proud victims of chronic anemia, who wore the same rusty tweeds year after year and talked as if they were all teeth and no tongue.

* * *

As We Go to Press.

Inaugurating a recently completed film exchange agreement, 90,000 feet of Russian movies have just arrived in the United States. We shall supply our product for Russian screens. The exchanges are chiefly short subjects and newsreels. . . . In a breathtakingly brilliant decision, the New York Supreme Court has ruled that a jury called in to determine whether or not a movie is obscene or indecent must see the picture before rendering its verdict. . . . The OWI has asked that all Hollywood studios submit scripts to them for review before the shooting begins. The objective is stated as preventing John Public from being given a "distorted" view of the war. . . . The Eastern gasoline shortage has as yet had no serious effect on movie theatre attendance. . . . OWI reports that its "Victory Newsreels" (reported in full last month) are being very well received. . . . The cut in film production, reported last month, has not seriously affected amateur filming. Good quantities of certain types of acetate are still available.

The clinic

[Continued from page 59]

must remember that, if we place a glass filter at the outside of the hood in front of the lens, the glass surface may easily catch direct rays of light and thus cause flare. A filter should always have a lens hood in front of it, especially if scenes are being filmed in color, since flare will greatly reduce the color richness of a scene. Any picture of a Hollywood camera always shows that it is equipped with a deep lens shade, and we can profitably follow this precedent.

Amateur clubs

[Continued from page 48]

choral music, by Dr. Paul Lane; *Saskatchewan,* by Carroll Michener, from the League's Club Film Library; *Cavalcade of Color,* from the Eastman Kodak Company.

In San Francisco *Hail, British Columbia!* 1941 Maxim Award winner by Leo J. Heffernan, FACL, was the featured attraction at a late gathering of the Cinema Club of San Francisco. The film was scored on the dual turntable by E. L. Sargeant, ACL, the club's president. Members' films screened at recent meetings include *A Trip to Hawaii,* by K. A. Meserole; *Echo Lake* and *Laughing Mountain Boys Camp,* by A. H. Kleyn; *Titling,* by Eric M. Unmack, ACL; *Grand Canyon,* by Rudy Arfsten, ACL.

Seen in Tri-City Members' films have been the order of the evening at late meetings of the Tri-City Cinema Club, representing Davenport, Iowa, and Rock Island and Moline, Ill. In order of presentation, these were *Honolulu,* by Theodore Brown; *Solving Shop Problems,* by J. E. Hoffman, ACL; *In the Land of the Sky,* by Dr. Paul A. White, ACL; *Summer Interlude,* by Tom Severs; *Indian Pow Wow,* by Georgia First, ACL; *Dwellers of the Deep,* by Dr. Albert Mueller; *Game Hunting in Canada,* by Harry Knox, ACL. Through the cooperation of Harry J. Lytle, ACL, the Tri-City members also have seen *Western Front,* a 16mm. sound film recently released by the United States Government.

Brooklyn's best *Frail Children of the Sun,* a color film by John Larson, depicting the life cycle of the butterfly, took first award in the advanced Class A competition of a recent contest conducted by the Brooklyn Amateur Cine Club, ACL. Other place winning productions were *Summertime,* by Charles H. Benjamin, ACL, and *Mr. Bug Plays Cupid,* by Martin Sternberg, ACL. Dr. Abraham Gortz, ACL, was the winner in Class B, with *Autumn in Vermont.* The contest was judged by the consulting staff of the Amateur Cinema League. Late program items have included a talk on *Continuity,* by George A. Ward, ACL; a discussion, *Filming in Closeups,* by J. T. Fox, and a screening of flower films in 16mm. Kodachrome, by Martin Drayson, of the American Nature Guild.

★ THE WAR ★
AND YOUR MOVIE MAKING

★

THE War Production Board has ordered substantial reductions in the output of film for amateur use.

The manufacture of amateur movie equipment and accessories ceased months ago.

The reason—huge quantities of photographic materials and apparatus vitally needed by our armed forces and those of our allies, plus the requirements of other producers of essential war matériel in whose plants photography and photographic materials are playing an ever-increasing role in the achievement of expanded and more accurate production.

The result—greater need than ever for taking care of the movie equipment you now have . . . more careful spending in the purchase of that home movie material that is still available.

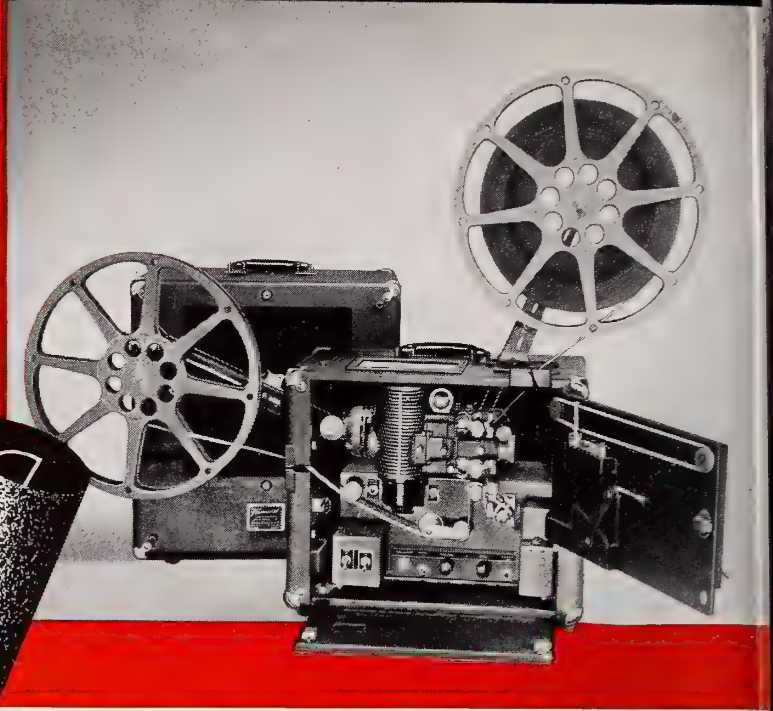
Much of the little servicing necessary to movie cameras and projectors can be effected by cinamateurs themselves—as covered by the manuals supplied with the equipment. Any additional adjustments or corrections should be performed by craftsmen trained in this work. For Ciné-Kodaks and Kodascopes, your Ciné-Kodak dealer is your contact. He, or a recognized repair shop known to him, will give skillful attention to the needs of your camera or projector, submit estimates of repairs or part replacements which may be necessary. Perhaps the ideal service plan for well-used Eastman equipment is the "complete overhaul" by Eastman experts. Cameras and projectors are entirely dismantled, cleaned, and examined. Faulty and worn parts are repaired or replaced. The reassembled equipment is given new-equipment tests and inspection before it is returned to you *completely overhauled.*

As for film—it is now more important than ever to know that the footage you expose will make your movies the way you want them—the first time out. Wise movie makers say this calls for Ciné-Kodak Film. The proof—*every one* of the twenty-five "Ten Best" and "Honorable Mention" films in last year's *Movie Maker's* contest was made on Ciné-Kodak Film . . . all but one, incidentally, on Kodachrome Film.

EASTMAN KODAK COMPANY • ROCHESTER, N. Y.

Forecasting better things to come with Victory . . .

THE NEW 16mm. Filmosound



EVEN while we, the entire Bell & Howell organization, are concentrating all of our power today on war production—we know that some day the war clouds will lift, and are planning ahead for that time.

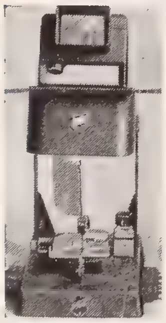
Excellent evidence of these plans is the new Filmosound "V" Projector. It is available now only to our armed forces—but it is a forecast of better things to come when Victory is won and new Bell & Howell products will be available to all.

In spite of the fact that critical materials are restricted in the manufacture of the Filmosound "V" Projector, it is a fine-quality, precision-built Bell & Howell projector in every sense. Incorporated are all features essential to superb sound and picture projection as well as film protection. It is sturdy, compact, and easy to operate.

WANTED TO BUY—*FILMOSOUNDS FOR UNCLE SAM* Your Filmosound Projector is urgently needed by Uncle Sam for use in military training programs. If you will *sell* yours, wire us at once giving model, serial number, *and your selling price including shipping charges to Chicago.*

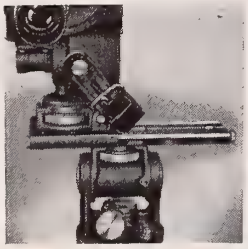
Many *Filmo Accessories* Still AVAILABLE

SEE YOUR DEALER



B&H DIRECT VIEWER for 16mm. film—ready to attach to your model 136 splicer. The viewer is an invaluable aid to editing because it makes it easy to spot the frame you wish to cut.

COLOR FILTERS—all B&H Color Filters are still available except Kodachrome Type A. These dyed optical glass filters have great stability and resistance to atmospheric conditions. They are attached to Filmo cameras by screwing them into the lenses. See your B&H dealer for selection.



B&H FOCUSING ALIGNMENT GAUGE, for Filmo Turret 8—permits use of Turret 8 Critical Focuser to the full extent of its capabilities. The gauge is mounted on your tripod and the Turret 8 Camera attached to sliding block on the gauge. A title card, map, or any subject may then be sharply focused and accurately composed within the film frame area and photographed with complete assurance.

Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*

There's a Fighting Job for Every Projector . . .

You and your projector, backed by the Filmosound Library, can render priceless educational and training assistance to hundreds of people, through OCD and similar group showings. The Filmosound Library offers almost unlimited selection of timely films, on a purchase or rental basis. If you do not know how to go about reaching the people who *need to see* and are *eager to see these films,* contact your B&H dealer and he will co-operate with you.

New Films for the Civilian Front

The *U. S. Office of Education* recently announced 15 new Industrial Training films, largely on benchwork skills, and has 140 more in the making. From Army and Navy schools come the first 37 teaching films, now released for civilian Pre-Induction and Pre-Flight Courses. *OWI* issues at least four new films each month—and *OCD* defense training films are now getting into use. The Filmosound Library augments all these official motion pictures with educational and recreational films . . . with training films on First Aid . . . and new releases on the new theaters of war, such as North Africa, Liberia, the Caucasus, etc. Send coupon for complete list.

⬅ 20-year-old airplane expert. See "WOMEN IN DEFENSE" and other OWI films.

⬆ President Barclay is featured in Prof. J. A. Furbay's new film, "LIBERIA," a Filmosound Library "exclusive."

"ROLLER BANDAGING"—sixth single-reel release in Emergency First Aid Series, just completed. ➡

"E" FOR EXCELLENCE—how the Army-Navy Award for extraordinary performance is won and presented; one-reel sound film; service charge 50c.

BUY WAR BONDS

BELL & HOWELL COMPANY
1843 Larchmont Ave.
Chicago, Ill.
Without obligation, please send me free:
( ) List of available accessories.
( ) Send me the "E" for EXCELLENCE sound reel for use on.......................(date)
( ) Details on new Filmosound Library films listed below.
....
....
....
Name..
Address..
City.............................State.........

MM 2-43

PRECISION-MADE BY *Bell & Howell*

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

★ INTRODUCTORY AND FINAL SHOTS

• Tells how to get a film off to a good start and how to end it with dramatic "punch."

★ *WHAT POLARIZING DOES*

• Summary of how a polarizing filter is used and what it accomplishes.

★ SHOWS FOR SERVICE MEN

• The story of methods used by one movie club to entertain men of armed services.

★ *In the Beginning*

• How the color film, "In the Beginning," was made, with data on techniques used.

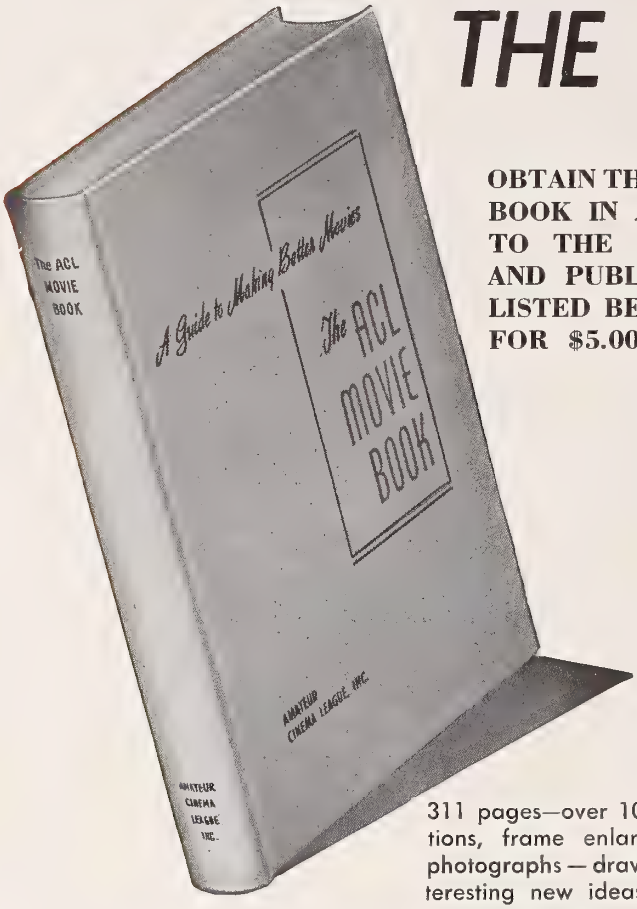
★ ANIMATION

• Any movie maker can produce a film of animated toys and figures by methods given here.

MARCH, 1943 **25c**

Every New Member of the Amateur Cinema League gets

THE ACL MOVIE BOOK


The ACL MOVIE BOOK
A Guide to Making Better Movies
The ACL MOVIE BOOK
AMATEUR CINEMA LEAGUE, INC.
AMATEUR CINEMA LEAGUE INC.

OBTAIN THIS GREAT BOOK IN *ADDITION* TO THE SERVICES AND PUBLICATIONS LISTED BELOW *ALL* FOR $5.00 A YEAR

311 pages—over 100 illustrations, frame enlargements—photographs — drawings — interesting new ideas — simply written — accurate — complete —full index.

The most complete and comprehensive book on amateur movie making. It was written by the staff of the Amateur Cinema League—compiled from their experience in serving thousands of movie makers for over fifteen years. It tells you what you want to know because it comes from the needs and questions of over 25,000 League members—every one a real movie maker.

This valuable book is packed with information and it is simply written in an informal style. You will find it fascinating, and you may be sure that the information it contains is correct—IT'S AN ACL PUBLICATION.

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Ave.
New York, N. Y., U. S. A.

Date........................

I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $5.00, made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To *nonmembers*, subscription to MOVIE MAKERS is $3 in the United States and possessions; $3.50 in Canada, $3.50 in other countries.)

MEMBERSHIP..$5 a year

Name..

Street..

City..State..................

Mar. 43

★ **MOVIE MAKERS** . . . Membership includes a subscription to MOVIE MAKERS monthly, which covers every phase of amateur and practical filming. Each month there are articles for the beginner as well as for the experienced movie maker.

★ **Technical consulting service** . . . Any League member can put his movie making problems up to the technical consultant, and he will receive prompt, detailed service.

★ **Continuity and film planning service** . . . The continuity consultant will aid you in planning specific films by offering you continuity and treatment suggestions, ideas on editing and title wordings.

★ **Club service** . . . Those who wish to organize a club—either for the production of films or for the interchange of ideas between cameramen—will obtain full aid.

★ **Film review service** . . . You may send films to the League for criticism and review.

★ **Booklets and service sheets** . . . These are available to all members. Booklets are sent automatically, as published, to members who request them. Booklets now current are:

Color filming	27 pages, *illustrated*
Featuring the family	34 pages
Lighting personal movies	37 pages, *illustrated*
Films and filters	31 pages, *illustrated*
Building a Dual Turntable	30 pages, *illustrated*

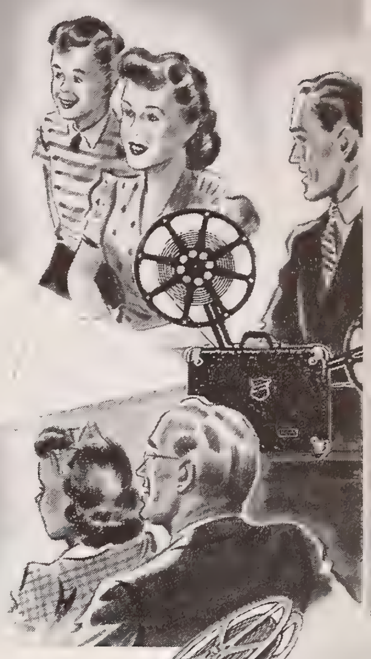
★ **Equipment service** . . . The League aids members in locating new equipment.

★ **Film Exchange** . . . A member may list his films for temporary loan among other members and will receive in return a list of films offered by other members.

★ **Special services** . . . in two important fields are available. Through the Film Review Chart a member can get particularly efficient criticism on his reels. By means of the Film Treatment Chart, a member may secure individually prepared film plans and continuity outlines. These charts are supplied on request to members only.

GET THESE INDISPENSABLE FILMING AIDS AT ONCE FOR Five dollars a year

Lucky You?
Call It GOOD JUDGMENT!



Now that Filmo Cameras and Projectors have gone to war and no more can be built for civilian use until the boys come marching home, you probably feel that you are lucky to have purchased your Filmo home movie equipment while you could still get it. But we think you are to be congratulated for your *good judgment.*

You bought Bell & Howell precision-made home movie equipment because you wanted the finest personal movie equipment that advanced engineering and skill could produce. And that decision was good judgment—not luck.

You bought a Bell & Howell Projector because you realized that not any one or two features of design or construction make this projector outstanding—but a combination of *many* fine, *well-balanced* features, plus years of experience in the precision manufacture of fine motion picture projectors.

You wanted uniformly brilliant, flickerless pictures. You wanted positive gear drive—not chains or belts—but precision *gears* to drive everything from motor to shuttle.

You wanted film protection that protects film *all the way*—and *all the time.*

You wanted uninterrupted programs . . . high fidelity of sound whether high or low pitched.

You wanted the greater illumination provided by Filmo for showing color movies at their best, and the critical sharpness, fine color correction, and brilliancy of B&H projection lenses.

You wanted the Filmo condenser that can be withdrawn instantly by its external handle for cleaning.

You wanted the Filmo reflector, too, that is easily removed without tools for cleaning.

You wanted an easily accessible micrometer reflector adjustment.

You wanted to be able to remove the lamp by grasping its coolest portion—the base—and only Filmo offered that.

You wanted all of these features—and many others—found only in Filmo Projectors. So you bought Filmo—and that was judgment—not luck.

The same is true of your Filmo Motion Picture Camera. And while you cannot replace your Filmo home movie equipment for the duration—with reasonable care it will not need replacement. For Filmo home movie equipment is built in the painstaking way that assures fine performance long after you have forgotten the price you paid for it.

MOTION PICTURE CAMERAS AND PROJECTORS

Share your projector with your neighbors and help your country, too!

Give a movie party with a more important objective than merely entertaining your neighbors and friends. Use the magic of your projector to bring them a closer, clearer picture of just what a titanic struggle this global war is. Let them see the flaming inferno of modern battle. That will help them to realize more fully that we can win only with the all-out effort of every American everywhere—here at home as well as on the battle fronts.

See your B&H dealer for films from the all-inclusive Filmosound Library

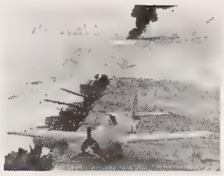
The Filmosound Library offers you a practically unlimited variety of subjects from which to select. There are actually thousands of films available to you through this one comprehensive source—all on a purchase or rental basis. There are films that meet every conceivable type of interest, and that satisfy every audience taste. Films with sound or without, and often in color. Most of them 16mm., some 8mm. War films? Certainly—how would you like to see and show others, too, "Yanks Invade Africa," "U. S. Carrier Fights for Life," "Russia Strikes Back"?

Civilian Defense is represented by pictures like "Air Raid Warning," "Emergency First Aid," "Garden for Victory" and many more. Mail the coupon and we will send you the Filmosound Library Catalog which gives details of available subjects—plus bulletins on releases so recent that they have not yet been included in the catalog.

Two terrific battle actions in one film—

"U. S. Carrier Fights for Life"

Show this picture to your friends → and neighbors and they'll know that this war is serious business! Here's a picture that will put the audience right in the thick of the fight.



"Russia Strikes Back"

← Show them the flaming inferno of Stalingrad. Let them see what it means to defend one's home soil against invading Nazi gangsters! Rent or sale—Filmosound Library.

Bell & Howell Co., Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*

BUY
WAR BONDS

PRECISION-
MADE BY *Bell & Howell*

BELL & HOWELL COMPANY
1843 Larchmont Avenue, Chicago
Please send me film catalogs. I have a . . . . mm. projector (sound) . . . . . . (silent) . . . . . . made by . . . . I am interested in renting . . . . . . buying . . . . . . films for entertainment . . . . . education . . . . . . war . . . . . . Civilian Defense . . . . . .
Name . . . .
Address . . . .
City . . . . State . . . . MM 3-43

How Owners of Revere 8 EQUIPMENT SHARE Their Pleasure in Home Movies

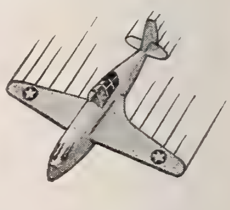
PROMPTED by the desire to help others and to contribute to the war effort, owners of Revere 8 mm Cameras and Projectors are finding many opportunities to enlist their equipment and their services in worth-while activities. A few of the most popular ways in which they are using their equipment to make movies or to show them are given here. If you are a fortunate owner of movie equipment, won't you also share your pleasure with others? Revere Camera Company, 320 East 21st Street, Chicago, Illinois.

THE FOLKS BACK HOME

Revere owners are busy taking **movies** to send to **the boys in service.** There is nothing that boosts morale so greatly as motion pictures of the folks back home. The **economy of Revere 8 mm movie making** permits sending many reels to bring happiness to others. These can be shown by 8 mm projectors in camps, U.S.O. Centers and in the homes of other movie makers, also interested in sharing their pleasure in their equipment.

THE NEW BABY, NEXT DOOR,

is a star attraction to home movie makers who want to share their pleasure with others. In these times, when new cameras are not available, many parents are unable to take their own movies of their babies and children. **Fortunate owners of Revere equipment** are glad to help meet this need.

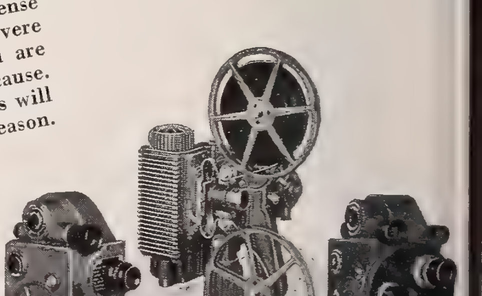


REVERE AIRCRAFT INSTRUMENTS

and other war supplies are the full-time job of Revere craftsmen until Victory is won. That is why it is so important to spread the enjoyment of your Revere 8 mm Camera and Projector to as many people as possible.

CIVILIAN DEFENSE ACTIVITIES

Block captains welcome the cooperation of amateur movie makers in taking much needed pictures of Civilian Defense activities. **Duties** of the air raid wardens, messengers, auxiliary police and fire fighters, first aid squads, decontamination squads, and other branches of Civilian Defense **can be more readily learned** with movies. Revere owners are aware of these opportunities and are volunteering their equipment for this worthy cause. **Revere movies** of last year's **Victory Gardens** will prove helpful in planning for the coming season.



Revere owners are invited to write us of other interesting ways in which they are sharing their equipment with others.

Buy WAR BONDS EVERY PAY DAY AT LEAST 10%

Revere 8

Quality Home Movie Equipment

MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 18 March, 1943 Number 3

Cover, 16mm. scenes . . . . . *Frank E. Gunnell, FACL*
Ideas for indoor lighting 82
Washington film news . . . . . *William M. Nelson* 84
Closeups 86
The best choice, *editorial* 87
Why tackle an epic? . . . . . *Fred C. Ells, FACL* 89
Homemade animation . . . . . *Elaine Carlson Westby, ACL* 90
Turning to drama . . . . . *H. Martyn Baker* 91
Starting and stopping movies . . . . . *James W. Moore, ACL* 92
Releasing Geraldine . . . . . *Beth Brown* 94
Amateur clubs . . . . . *James W. Moore, ACL* 95
Schools film traffic problems . . . . . *William G. Hart* 96
Practical films . . . . . *Donald Maggini* 97
The clinic . . . . . *Kenneth F. Space, ACL* 100
A club serves armed forces . . . . . *Robert M. Coles, ACL* 102
What polarizing does 103
Films you'll want to show 104
News of the industry . . . . . *Donald Maggini* 106
League loses director 108
Gunnell wins contest 118

F. Albert from Frederic Lewis

JAMES W. MOORE
Continuity Editor

KENNETH F. SPACE
Technical Editor

ARTHUR L. GALE,
Editor

DONALD MAGGINI
Advertising Manager

MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year postpaid (Canada and Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies 25c (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1943, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to Amateur Movie Makers, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York, N. Y., U. S. A. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of Movie Makers with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

HELP SHORTEN THE WAR!

BUY MORE BONDS...

AND KEEP ON BUYING MORE BONDS

No matter how often this message is brought to our attention . . . no matter how many bonds we buy . . . it's not often enough – nor bonds enough.

Although KIN-O-LUX efforts are devoted to supplying the government . . . you can still buy KIN-O-LUX MOVIE FILMS and other accessories at your dealer.

KIN-O-LUX
INC.
105 WEST 40TH STREET
NEW YORK CITY

COMPLETE your FILE of MOVIE MAKERS!

at a Special Price

15c a copy

Only a limited amount available of numbers listed

1926	December	1935	February through July; October, November
1927	January through October	1936	None
1928	April through December	1937	August
1929	All months	1938	April, June through December
1930	All months	1939	February through November
1931	All months	1940	August, September
1932	All months	1941	June through December
1933	All months		
1934	January through November		

when the supply set aside for this sale is exhausted these numbers of MOVIE MAKERS will be available only at regular back number prices of 35 and 50 cents

Special Sale ends April 30

Include Cash With Order

MOVIE MAKERS

420 Lexington Avenue New York, New York

IDEAS FOR INDOOR LIGHTING

You do not have to stay indoors when you film night interiors if you happen to live in a house or on the ground floor of an apartment. Very attractive indoor scenes may be filmed from outside, by setting up the camera in front of a window and by arranging the lighting equipment inside so that it will not be visible. If the window frame and part of the curtains are included, a more pleasing composition will be achieved. The exposure is calculated for the scene inside, and the reading should be taken of the side of the subjects that faces the window.

Unless one is highly trained in estimating light values, he is not usually aware of the change in the brilliance of illumination on a given subject that occurs when lamps are moved nearer to the subject or further away from it. Most people set up the lights in any convenient position without realizing the fact that the subject would receive decidedly more illumination if the lamps were moved just a little closer. If you were to place a light at a position that is eight feet distant from the subject and then move it to a position that is four feet from the subject, you might consider the result to be something as follows, "The light is now twice as close; therefore, it is twice as bright on the subject." In truth, however, the intensity of light varies inversely as the *square* of its distance. Thus, the effective illumination in the second case is four times (not twice) as great as in the first case.

This fact, in more simple terms, means that we need use only one quarter as much light in the second instance as was necessary in the first. Placing lamps closer to the subject would effect a great saving in the number of bulbs that we use at any given time; thus our supply would last that much longer. An indirect but important advantage also is the fact that moving the lights closer to the subject may force you to move the camera closer, too, so that the lights will not appear in the scene. This means that you will film more closeups, which is all to the good!

TITLE FADES

You do not need "gadgets" to make fade ins and fade outs in titles if your lights can be swiveled away from the title easel. Move the lights away, and you will get a fade out; turn them back toward the title card, at the start of the next title, and you will get a fade in.

NOW YOU CAN OWN

"West Point

SYMBOL OF OUR ARMY"

A Stirring New Film

See on your own screen the thrilling and timely action story of the great military college and what it means in peace and war!

HERE is West Point as seen from the inside . . . made under the supervision of West Point authorities! Stalwart young Americans engaged in the serious business of training to lead men and win victories! See the course of instruction that has turned out such brilliant generals as Grant and Lee, Sherman, Pershing, and MacArthur! See West Pointers toughening up with sports . . . painstakingly learning lessons in the classroom . . . putting those lessons to actual tests in mimic battles! See them cross rivers in assault boats . . . build bridges amidst explosions . . . fly fighting planes against realistic gunfire! Here is the picture that tells you why the U. S. Army is ready for the tremendous struggle in which it is engaged. Own this movie! Thrill yourself, your family, your friends!

SEE YOUR PHOTO DEALER OR SEND THIS HANDY ORDER FORM TO HIM TODAY!

CASTLE FILMS INC.

RCA BLDG. NEW YORK

FIELD BUILDING CHICAGO

RUSS BLDG. SAN FRANCISCO

ORDER FORM

Please send the thrilling movie, "WEST POINT, SYMBOL OF OUR ARMY," in the size and edition indicated.

Name________________

Address________________

City________ State____ M.M.3

8 mm.	
☐ 50 feet . . .	$1.75
☐ 180 feet . . .	5.50
16 mm.	
☐ 100 feet . . .	2.75
☐ 360 feet . . .	8.75
☐ Sound 350 feet	17.50

Remittance enclosed ☐ Ship C.O.D. ☐ Send Castle Films' FREE War Film Catalog ☐

Copr. 1943, Castle Films, Inc.

WASHINGTON FILM NEWS

Latest reports of the government's use of movies

WILLIAM M. NELSON

MEETING OF THE TWAIN

This department is being written this month from Hollywood, where business took us a few days ago. To come from the film offices in Washington to the studios in this make believe city, and to see the activity going on in both in the space of a single day, is, in this year of war, something of a remarkable experience.

Two years ago, one would have been impressed by the fact that the two cities were worlds apart; today, it is their similarity that is striking. In Washington, it is common to run into Hollywood producers, directors and actors in corridors of Army, Navy and other government buildings. So today, also, in Hollywood there is an abundance of khaki and gold braid on studio lots. Here and there, a pleasant bungalow which once housed a solitary script writer or two is now jammed to the rafters with desks and equipment, and it displays an admonitory sign on its exterior, to the effect that war work (RESTRICTED) is going on inside.

These things manifest a change that is almost unbelievable in the space of the ten months since we were last here. The change is a healthy one, for it is indicative of the unanimity of purpose with which a great industry has given itself over, full time and wholeheartedly, to the task of winning a war.

There are other changes, too, which the war has brought. The manpower shortage in some of the studios is fast becoming acute. Technicians have left for the armed services. Male actors are becoming scarce. Sets are constructed within a tight budget. The limitation on film stock has resulted in carefully planned shooting schedules, more rehearsing of scenes and less retaking of them.

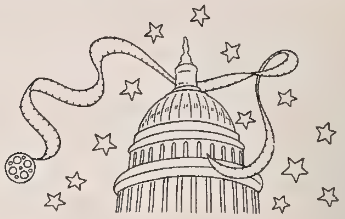
In a city which once boasted of its lavishness, one is today surprised to see studio carpenters carefully straightening out nails that have been used, so that they may be used again, and stacking second hand lumber as if it were something precious. Occasionally, this belt tightening approaches the ludicrous; on one of the sound stages on the Twentieth Century-Fox lot, we saw a large box bearing a conspicuous sign —THESE NAILS ARE FOR EMERGENCY USE ONLY.

NAVY FILMING

Last month in Washington, the Training Film Section of the Navy held a convention lasting several days. Its purpose was to bring together the Navy's own film personnel and its contract producers and to present to them a comprehensive view of the entire Navy film program. The meetings were held behind closed doors, and they were restricted to those actually engaged in Navy work (in which group we are somewhat proud to be included). It is not, however, giving information to the enemy to report that we were most impressed by the job that the Navy is doing, by the tremendous scope of its pictorial activity and by the up to the minute techniques which are being employed. Had one been sitting in on a panoramic view of the motion picture industry as a whole, no more ground would have been covered. In this war, the movies are not (as they were in the last) a dilletantish adjunct to other media of information and education. This time, they mean business and are overlooking nothing that will help to get their tremendous job done.

At some of the sessions where new equipment, developed to fill one or another wartime cinematic need, was being displayed, we could not help but reflect that it was only a handful of years ago that the United States Government was a novice in the art of the cinema and that what few movie offices there were in Washington were stocked with equipment that was cumbersome and antique. Today, the government is not only learning from, but contributing greatly to, the motion picture industry; no advance of any of our fighting units is more spectacular than the developments that are being made in motion pictures on the home front. It is grim but truthful to state that even a war has its brighter side.

* * *



CLOSEUP: We caught the plane for Hollywood late one night at the New York City airport. At the airport, waiting for the same plane, was Lowell Mellett, chief of the Motion Picture Bureau of the Office of War Information. We chatted with him for a while in the chilly midnight about mutual friends and what they were doing, about government movies and who was making what. After a time, I was prompted to remark to Mr. Mellett that he must be a much belabored individual these days. After all, I thought as I spoke to him, here is the man who passes on all the film for all the movies being made in the United States. What a headache it must be to have to determine the worth of movies from a standpoint of their usefulness to the war. How many enemies must one make by saying "no" when it is the only honest answer. Mr. Mellett's reply interrupted my thoughts: "Belabored?" he asked, and his eyes twinkled. "No, I think it's fun, rather. These men (and he referred to a group of top bracket movie executives with whom he had just spent the evening in New York) want to help all they can. They're human beings, doing everything that they can to help win the war. No, I get tired sometimes, but I like my job."

In Axis countries these days, there is no motion picture industry apart from the government. There is no "amateur" filming. Private enterprise, in movies as everywhere else, is at a dead zero. In the United States, the situation is different and it will continue to be different, as long as there are men in government like Lowell Mellett, who find their jobs exciting and who think that the people they work with are human beings.

* * *

WELLES AT WAR

Part of our work during our short stay on the West Coast is with Orson Welles, who, we think, is the best dramatic movie maker in the business. During the past year, Welles and many of his associates have been working on movies and radio programs to further the cause of the United Nations; they have given war work priority over all else in a crowded schedule and they have done it all without pay. Being somewhat curious, we asked Welles the other day how he managed to live and to keep a company of players together

[Continued on page 107]

3 things to do to conserve film

WARTIME is no time to have to do re-takes. Film must be used carefully.

So remember these three suggestions: (1) Be *doubly* sure of your exposure before you start shooting. Extra care here will save your film and your money.

(2) Be sure you're using the right film for the scene. On indoor shots like the one above, or for any *changing* light condition, use an extra-fast film. You can't buy a faster film than Agfa Ansco Triple S Pan. In addition to its great speed, it has balanced contrast to provide desirable brilliance outdoors, yet avoid harsh effects under artificial light. It has plenty of latitude too.

(3) If you have any technical photographic questions that we can help you with . . . send 'em in. We've established an information service for you to use whenever you choose, and free of charge. Address your letter to Agfa Ansco Information, Binghamton, New York.

Agfa Ansco

8 and 16 mm.

TRIPLE S PAN

Reversible Film

For AMAZING REALISM

"Even our Scottie is thrilled when he sees movies of himself on our Da-Lite Screen,"—writes Mr. H. D. Fincher of Cincinnati, Ohio, who took this interesting picture.

MODERNIZE YOUR SCREEN WITH A New DA-LITE (Reg. U. S. Pat. Off.) REPLACEMENT FABRIC

Without realizing it, you may be missing half the beauty of your slides and movies because the fabric in your screen has become soiled or grey. Every time a screen is used, it accumulates dust; and, over a period of years, loses its original light-reflective quality. If your screen needs replacement, ask your dealer for Da-Lite's famous Glass-Beaded fabric! Its specially processed surface reflects maximum light, shows colors in their full brilliance and gives amazing realism to your pictures.

Write for FREE Swatch!

Send for free swatch of Da-Lite Glass-Beaded Screen Fabric and compare its light-reflective quality with that of your present screen. This will show you if your screen should be replaced. To get the best for less, ask your dealer to put on DA-LITE Glass Beaded Replacement Fabric!

DA-LITE SCREEN CO., INC.
DEPT. 3MM, 2723 N. CRAWFORD AV., CHICAGO, ILL.

Quality Screens for 34 Years

Closeups—What filmers are doing

Since our survey of last month on the military movements of figures in the small film world, reports have continued to seep by the censor—and we hereby pass them on to you as swiftly as possible. Gordon L. Hough, former member of the League's staff, has graduated successfully from his Naval Communications course at Dartmouth College, and he stopped by headquarters to give everybody a gander at his bright new "gold." He will be attached to the Training Films Division, Bureau of Aeronautics, in Washington, as a production supervisor. On the other hand, Ormal I. Sprungman, former Movie Makers author from Minneapolis, has just come East to begin the same sort of training at a college center as yet unknown when he wrote to us.

Up north in Canada, Narcisse Pelletier—who became known to many as the able editor of the Toronto Movie Club's *Shots and Angles*—now finds himself enlisted in the Photo Section of the Royal Canadian Air Force. His literary and photographic skills are being employed by the RCAF in script writing and film production. Thousands of miles to the south, our own Army Air Force has accepted without comment the services of Hamilton H. Jones, FACL, of Buffalo, the first winner of the Hiram Percy Maxim Award, in 1937. Mr. Jones, as cryptically uncommunicative as ever by the written word, seems to be engaged in some way with the Air Force Technical Training Command, at Miami Beach.

Harold Kovner, ACL, at the moment of Fort Myers, Fla., is another personal filmer connected with our country's fighting effort. We have said "at the moment" advisedly, since by the time you read this he may well be located in San Diego or Norfolk, Las Vegas, Ariz., or Havana, Cuba. Although Mr. Kovner is employed by the Army, it is in the civilian capacity of a builder on some of our great camps and training centers, which accounts for his somewhat unstable address. He plans a film record of these journeys, called *The Army Trail*, rather complete in every respect *except*, of course, for shots of the Army itself!

The civilian war effort, as well, has not gone unnoticed by observant and imaginative movie makers. Lewis P. Rasmussen, ACL, of Kenosha, Wisc., has already recorded his impressions in *The 22nd Letter*, a 16mm. color film. In Kansas City, Mo., on the other hand, Gale H. Curtright, ACL, is just turning his 8mm. camera on the same subject, with a theme treatment in mind in which you may be interested. It is based on the classic childhood query, "Daddy, what did *you* do in the Big War?", from which the developing complications in regard to rationing, air warden duty and gasoline shortages seem obvious and inexhaustible.

Canada has loomed large in our recent contacts with League members, with news and notes from a number of old friends. A late convention of the Society of Motion Picture Engineers brought Leslie P. Thatcher, ACL, to town from his home in Toronto; we discussed his free lance productions for the National Film Board, work which has kept him from the Ten Best ranks he knew so well. Harold Berk, ACL, also of Toronto, paid a call at ACL headquarters, but failed to bring along his *Canadian Thoroughbred*, a feature film on horse racing that we have been trying to see for years.

From Halifax, N. S., we have heard unexpectedly from Earl L. Clark, ACL, whose *Then Came the King* was a sensation in the 1939 Ten Best competition. He is now in charge of all 16mm. color productions for Associated Screen News, in Toronto, a pleasure which he obviously regards as second only to getting the Victoria Cross. In a flying visit to fabled Peggy's Cove, Mr. Clark just missed running into F. Radford Crawley, ACL, of Ottawa, 1939 Maxim Award winner and a fellow worker in the non theatrical film vineyards.

Frank E. Gunnell, FACL, who turned back the pages of history a round hundred years in his Ten Best award winner, *The Voorlezer's House*, is now slowly moving back toward the present in his film subject matter. His latest picture, which inched cautiously forward a mere twenty years, was produced to mark the eightieth birthday of William T. Davis, a founder of the Staten Island Institute of Arts and Sciences and one of the community's best loved scholars. Called *Days Afield*, the film was produced for members of the Staten Island Bird and Nature Club, a group which "Uncle Billy" Davis has led through the Island's hills and dales for countless years. The reel, running 400 feet of 16mm. Kodachrome, was presented to Mr. Davis by the club at a birthday party staged in the Public Museum, at St. George.

PLAN

Our filming activities may be restricted, but that means only that we should do more advance planning, which should not be a disadvantage.

THE BEST CHOICE

IN THIS month of March, a great many people in the United States will be joining in the payment of the largest income tax of all time. Many of us will be saying—if we have not already said it—that nonessential expenses must stop, and some of us will be making an effort to determine intelligently what is nonessential.

Certain things that we have liked to do have ended without our deciding to end them. In a large section of this country, the automobile is now a utility and not an instrument of recreation. Some foods are so difficult to get that many of us have learned to do without them. Shortages of many kinds have altered the daily lives of millions of inhabitants of the Americas.

It is easy to lump personal movies with the other things that will be dropped in this war time, but the wise man or woman will not be so hasty. He knows that some means must be preserved to give him relaxation from the work and the worry of grim realism. He also knows that the means closest at hand—requiring the least travel, the smallest use of gasoline, the minimum disturbance of his daily routine of work—are the best means to employ. If he can find his recreation at home, he is not dependent upon mechanisms to get away from home.

Film can be had. There are a great many movie cameras and movie projectors in the hands of personal filmers. Most of these filmers have pictures that were made in past years. Here are the raw materials for reasonable and justifiable recreation. To be sure, film is limited, but there is a challenge to the cameraman to do with less of it and to make every foot count. If five nights of planning precede a single roll of shooting, the best kind of recreation results. Also, the finished film will be much better.

There are always those reels that we have intended to revise. Editing can become a delight, whether we use old films or new. Now is the time to polish the sequences that have been left ragged, with inferior footage in their midst. Titles can be remade and new ones can be added.

There is an increasing demand for men and women with films and projectors. They can provide entertainment for persons in hospitals and other institutions. They can bring relaxation to soldiers and sailors in the clubs of the United Service Organizations. Service can become recreation, and recreation can serve.

If something must be dropped from the budget, it is well to think twice before making that something our personal movies. In these days, we look for less exciting and more satisfying amusements. We want to preserve our self respect in our hobbies as well as in our work. Personal filming is the perfect answer. It keeps us at home. It keeps us at work, but with an all absorbing change from the work of the day. It keeps our minds at peace. And a recreation that does these things is a recreation that the wise man and woman will cling to, if all others must be given up. So, keep a place in your budget for your movies!

ACL

The AMATEUR CINEMA LEAGUE, Inc. *whose voice is* Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

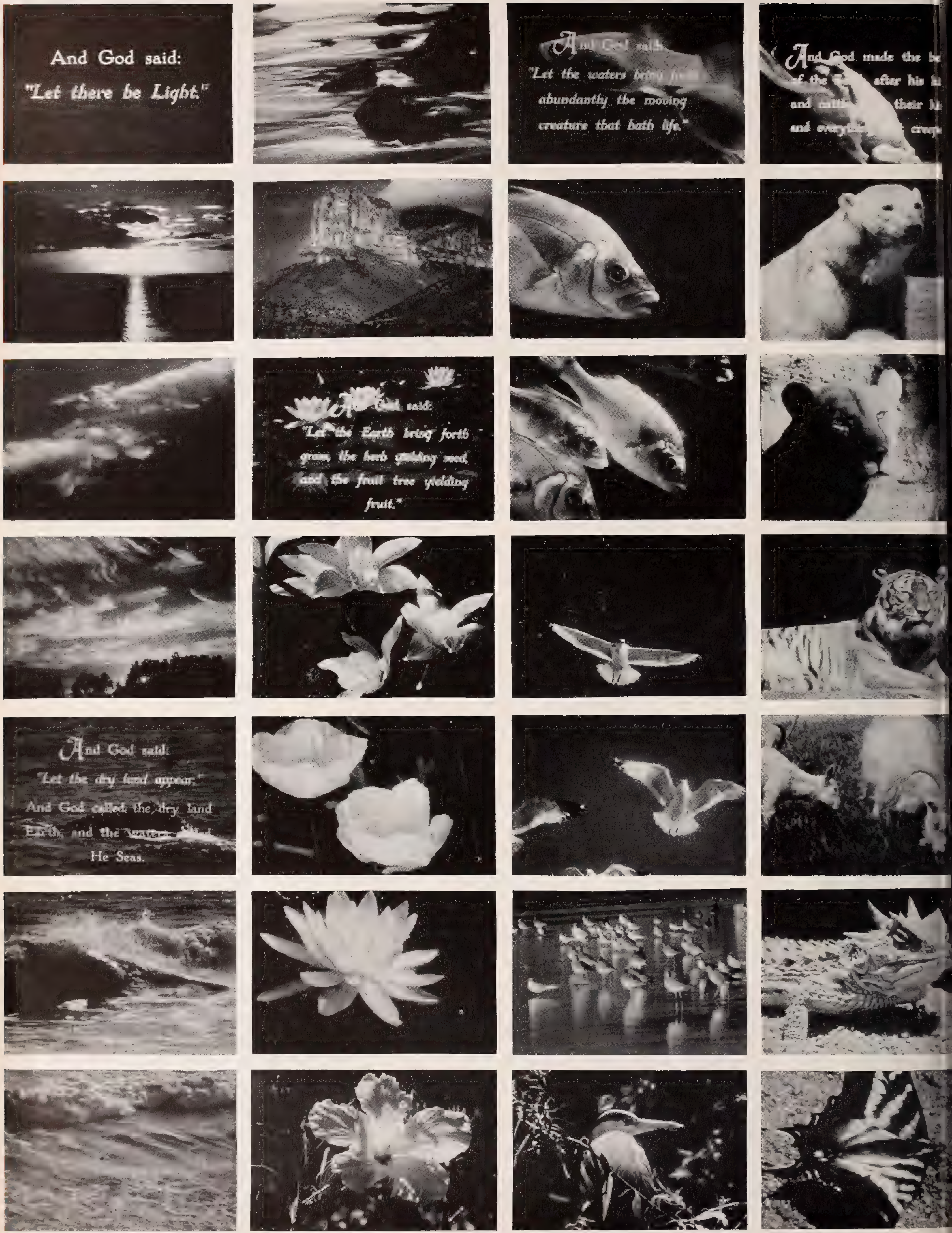
DIRECTORS OF THE LEAGUE

STEPHEN F. VOORHEES, *President*	New York City
JOHN V. HANSEN, *Vice President*	Washington, D. C.
ETHELBERT WARFIELD, *Treasurer*	New York City
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
H. EARL HOOVER	Chicago, Ill.
HAROLD E. B. SPEIGHT	Canton, N. Y.
FLOYD L. VANDERPOEL	Litchfield, Conn.
ROY W. WINTON, *Managing Director*	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

Amateur Cinema League offices are open from
9:00 A.M. to 5:00 P.M., Mondays through Fridays


And God said:
"Let there be Light."
And God said:
"Let the waters bring forth abundantly the moving creature that hath life."
And God made the be
of the
after his
and cattle
their
and every
creep
And God said:
"Let the Earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit."
And God said:
"Let the dry land appear."
And God called the dry land Earth; and the waters called He Seas.

Scenes from *In The Beginning*, by Fred C. Ells, FACL

Why tackle an epic?

Maker of "In The Beginning" gives his movie making credo

FRED C. ELLS, FACL

THIS morning, I mentioned to a casual friend, in as modest a tone as I could muster, that my new color version of *In The Beginning* had been included in the Ten Best amateur films for 1942. Pragmatically he asked, "What does that get you?"

In other words, so what? I did not try to explain. Perhaps I could not, even if I tried. Why does an athlete strain his heart out for a victory that will be forgotten tomorrow? Why does a poet sweat over verse that has practically no chance of publication? Why does a scientist spend a lifetime on research that can have no practical application, such as the origins of an Indian tongue, with an end result that not half a dozen men living can comprehend.

There are rewards in this life which cannot be measured by the common standard, the dollar. The recompense is in the very effort. For me, that compensation has been the many friendships which motion pictures have made for me, both in America and abroad. Some of these friends I have never met in the flesh, but we are very close in spirit nevertheless. Motion pictures overcome the difficult barriers of languages to a degree that even music cannot reach. Then there is the not inconsiderable incidental knowledge acquired in the course of an active amateur career. For instance, I perhaps know as much about Japanese censorship as any man in America, not only in taking pictures, but in their presentation in that country and their exportation therefrom. This information is not of much use at the moment, except as a basis of appreciating the rigid control of the mind exercised by totalitarian states, and of detecting similar tendencies, should they unfortunately appear in other areas.

As another example, twice I have searched the Bible through for sentences and phrases that are suitable for motion picture subjects and titles. It is surprising how many dramatic and pictorial themes that great piece of literature contains. One that comes readily to mind would be a great subject—"The heavens declare the glory of God, and the firmament showeth His handiwork." Properly filmed and set to appropriate music, a picture based on this theme ought to place in the 1943 Ten Best in an easy canter.

There is a story telling instinct in most people. We all love to tell one another something new, astonishing or amusing. Notice the demand for news and how it travels—the "bamboo" telegraph of the tropics, the grapevine of the prison. In our modern life, news flashes across even stubborn battle lines, and latterly pictures leap from continent to continent. Possibly this generation may see television movies from abroad, just as easily as we now hear short wave broadcasts. Maybe television amateurs will be getting acquainted across oceans, just as radio "hams" now do. Why not? When I first began taking still pictures with a box camera in 1906, amateur color movies were not a less fantastic prediction.

So, because the story telling instinct is strong in us, we take a camera and start out to tell all and sundry what beautiful sunsets we saw, what magnificent flowers grew in our gardens, where strange creatures are our constant neighbors. To get a wider audience, we somewhat subconsciously try to tell the story with some regard to continuity and dramatic effect. The better the result, the bigger the audience.

Then, from straight story telling, the temptation to experiment appears. *In The Beginning* is an attempt in the lyric strain. In lyric poetry and in such writings as the Psalms, there is no attempt to tell a story. The writer arranges and chooses words to arouse in his readers feelings he himself experienced, of love, hate, wonder, mystery, adoration. One poet starts out to write a story:

"It was an ancient mariner,
Who stoppeth one of three."

The scene is very easily pictorialized — a cobbled ancient street, a bearded old sailor in rags, three wedding guests. It is pure narrative.

But another poet, equally accomplished, sings:

"My love's like a red, red rose
That sweetly blooms in June."

That couplet is easy to set to music, and we accept it as beautiful. Upon analysis, though, it does not make sense. One's true love, I trust, is not thorny. A coloring comparable to a red, red rose would be measles at the least, and certainly an alarming symptom. In no single particular can I trace any resemblance between my love and a red, red rose except that I am fond of both. Of course, that is the answer. That mental condition permits me to accept a very unrealistic comparison as beautiful, and not absurd. In other words, the listener brings to lyric songs and to lyric pictures, I hope, some past experience of love and roses.

It seems, at first, extreme presumption to attempt the story of the Creation on 16mm. film. That depends upon the audience. A geologist would flatly declare it impossible. But I do not attempt a factual picture—I merely suggest. Further, I do not conceive of the Creation as something accomplished aeons ago. The laws may be immutable through the ages, established by all powerful Intelligence, once and for all. But the bubbling mud pots of a hot spring show me clearly that the work of construction and alteration still goes on.

Recurring seasons bring flowers, infinite in variation in a single species, demonstrating that probably the ultimate in beauty has not yet been reached, that the divine Artist is not yet satisfied. We are surrounded with mystery. Not any scientist can tell me how I will to close my hand. Every blade of grass holds secrets that are as yet entirely unsolved. Every in-

[Continued on page 116]

HOMEMADE ANIMATION

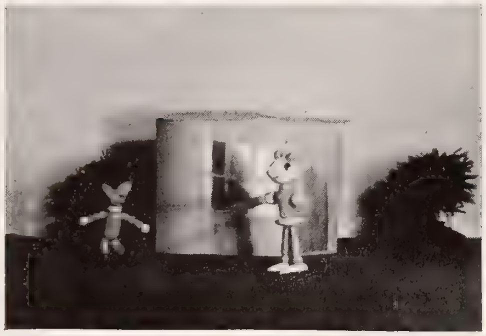
ELAINE CARLSON WESTBY, ACL

DURING these times when people think and talk mostly of war, one should make an effort to save the children from such grimness. Movie making for children and screening good movies for children are, to my mind, a patriotic service. It is wonderful to know that there is no place like home for the cameraman.

There may be nothing new under the sun, but I believe that here is something nearly new. I have made a movie, for children, using small figures for characters, animating them myself, to follow the story that I wrote. And what fun it has been to plan it and to execute it! The effort took the spare time of two months, but the reward certainly has been large. Here is something that every amateur movie maker can do, by using a little imagination and lots of patience. Let me tell you.

A fifth year birthday was approaching, and, hereabouts, a birthday means ice cream, cake and MOVIES. The movies usually are some Donald Duck and Mickey Mouse films, rented, but rented by the last ten persons who had birthdays and destined to be rented by at least the next twenty, who will have them. A plea to my youngster to enjoy something besides a movie met with flat disapproval. A movie there must be. "All right," said I to myself. "A movie there will be, but not that same one. I shall make one myself!" Yes, I would make one. But how?

16mm. scenes by Elaine Carlson Westby, ACL



I soon discarded the idea of using people as subjects. That plan would have worked, no doubt, but I wanted to do something that could be produced after the rest of the household was asleep. Then a thought struck. I had made short animated titles and had enjoyed the work very much. What was to prevent my animating a whole movie? I was on the way!

My projector is not a sound projector. My story had to be simple, so that few subtitles would be necessary. My characters? Well, they had to be what figures I could find, that could stand by themselves. My stage? A miniature stage set that I had used in my title making, whose floor is twenty four by thirty inches, and easily made at home, would serve. My properties? Everything, from my new evening dress for a backdrop, to the electric fan for realistic strong wind, was enlisted. The fun started.

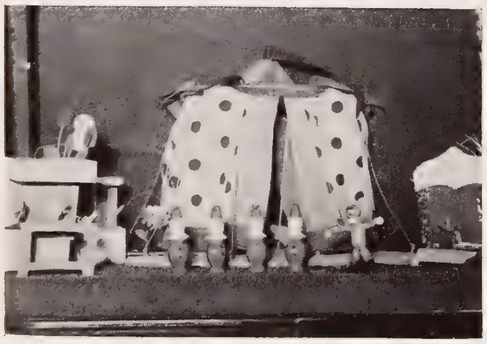
I found a little orange cat made of wooden beads, like those that children string. He was equipped with elastic thread which made it possible for me to stand him in any position. I could change his position ever so slightly, click a few frames, repeat the procedure and get—animation! Thus my orange cat became the hero in the cinema story, titled *The Homeless Cat.*

The birthday party was near Hallowe'en, but the movie has been enjoyed in all seasons. My story, centering around the little orange cat, was simple, as I had thought it would have to be.

A cardboard house with windows and door that are glued to it blows away before the eyes of the hero. He, of course, is in great gloom. While he is sitting in his sorrow, a witch appears suddenly (the magic of the movie) to tell him (in dialog subtitle) that he must go over the world to visit and see other houses, and that, when he has found one he likes, he must come to her, and that she will conjure up just what he wants.

The story is of the little cat's travels. Here is, of course, where I had my greatest enjoyment and hardest work. I had him visit the circus — a tent of orange and yellow in the background. Miniature "pop" stands line each side. In walks the cat. Then from the tent appear twelve clowns (wooden), who perform

[Continued on page 109]



• Scenes from *The Homeless Cat,* movie made by animating jointed figures and movable toys, filmed by author for child's birthday party.

TURNING TO DRAMA

H. MARTYN BAKER

Telling how one filmer did it and got results

NOT long ago, I cheerfully swallowed my own words. Ever since my first interest in amateur movies, I had freely expressed the opinion that there was no sense in an amateur photoplay that at best could only be a poor imitation of Hollywood. Then I tried it and I have changed my mind.

Beside the Point furnished a winter's amusement for a sizable group of persons in its preparation, shooting, editing and showing. It taught me a great deal about the "do's" and "don'ts" of making a decent picture. It has been run in six public showings, two of which, at twenty five cents a head, nearly paid for the film.

Having had some success in making the travelog type of picture while cruising on my small sailboat, I eagerly looked forward to having every factor under my control instead of taking pot shots when the opportunity offered. I must now admit that *Beside the Point* exhibits practically every known filming defect as well as blunders in direction; but, in spite of these mistakes, it has been a definite success and source of pleasuse. I can only say, "Try it yourself, and perhaps I can spare you some of my errors."

Our original ambition was to make a 1600 foot picture with a musical background, the story to be laid in the little Connecticut town where we lived and where yachting activities, its chief sport, were nil during the winter. The first move was to approach a number of yacht club members whose enthusiasm for the scheme was far greater than I had anticipated. One who had previous amateur dramatic stage experience selected a group of characters which fitted the personalities of the players available. Arthur Bartlett, a writer locally resident, then took the characters and wrote a story into which they fitted. This backward method proved to be very successful, and it is responsible for the really excellent acting which frequently appears. The story was of the melodrama type, with a true Horatio Alger ending, laid entirely in our own locality, with all the necessary elements of conflict, love interest, surprise and happy ending.

With this nucleus, the movie end of production was ready to proceed. I undertook the preparation of the working script and soon found that the conversion of a simple narrative into a detailed description of camera scenes, angles and action was not easy. At the end of a week, I had thirty two pages of typing, incorporating nearly five hundred shots, including the titles. The script was submitted to the Amateur Cinema League, and from its continuity consultant came valuable advice and suggestions.

The scenario was then mimeographed and a copy was given to each member of the cast. This proved to be an unnecessary step. Having had no movie experience, the actors could make far more sense out of the original short narrative than out of the script, but for me the script was absolutely essential.

Since most of the shots were interiors to be filmed at night, I had to acquire lights and learn how to use them. Starting with two clip on reflectors for No. 1 flood bulbs, I first made a stand for them. Then I purchased two inexpensive twin stand units for No. 2 flood bulbs. In the nick of time, I learned of the series parallel circuit and fitted snap switches to provide this circuit for each stand. Burning in series, two flood bulbs last almost indefinitely, they give ample light to study the effect and do not dazzle the actors. When everything is ready, they are thrown in parallel to full brilliance while the shot is being taken. Only one No. 2 and two No. 1 bulbs were burned out during the entire production, and all these had been used before.

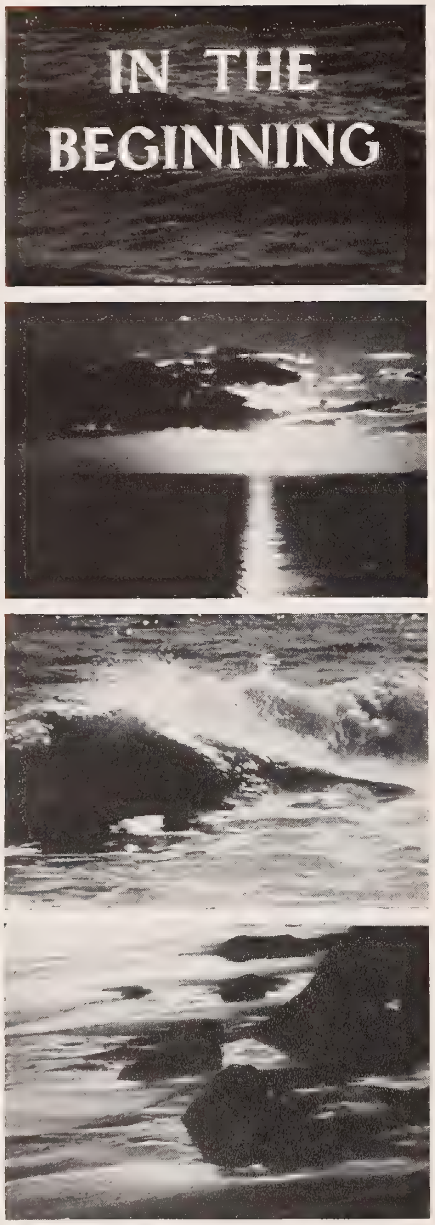
The local professional photographer, who also had acting experience, became my assistant director. He played char-

[Continued on page 112]

• Frames from *Beside the Point*, a first dramatic effort.

16mm. scenes by H. Martyn Baker

Starting and stopping movies



• Frames from *In the Beginning* by Fred C. Ells, FACL, selected to illustrate basic type of opening for a movie.

JAMES W. MOORE, ACL

PERHAPS the commonest weakness of amateur movies today (or any other day) is their lack of adequate beginnings and effective endings.

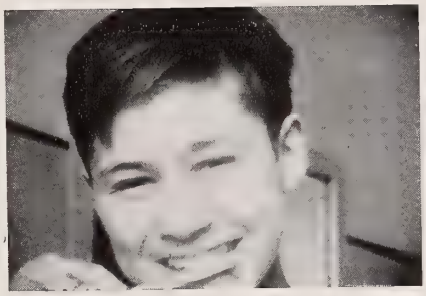
Filmers tend to jump smack into the middle of their subject matter, to treat it with a forthright directness amounting to little more than a record—and then to stop. A reel of baby's bath opens on just that and, abruptly, closes on the same. Missing are the equally important details of preparation—getting ready the basin, laying out the towels and talcum, the oil and the cotton. All these and more, filmed largely in a series of carefully composed closeups, are the very essence of introduction to a reel of your baby's bath. Equally interesting scenes can be found to close it, instead of ending abruptly as if the film had run out.

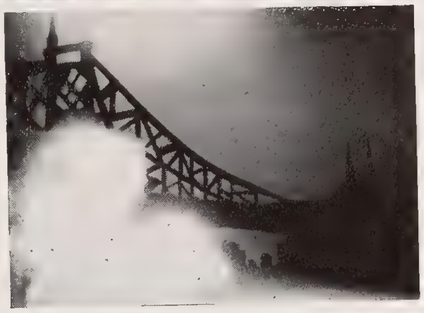
You may say, perhaps, that *your* weakness lies in not knowing just how a film should begin—and end. If this be the case, then your particular troubles are on the way to being solved, for there are a dozen or more stock patterns of introduction and conclusion which await your call to service. And, like the legendary seven plots of all fiction, although essentially "stock," these patterns take on a new freshness each time they are used with discernment and imagination.

Let us begin with Beginnings. For this problem — which often seems more difficult of solution than the endings—we have gathered together a round half dozen of the most common schemes for getting started. There is nothing secret, complex or esoteric about these devices. Once you think of them simply as working formulas for opening a film, you will be surprised how often you will find them in the pictures you see thereafter. The only problem in their use is that of fitting your own specific material into the particular plan you select.

Simplest and most basic of all introductions is that which begins at the beginning and moves forward from there. The Bible commences that way, in the first chapter of the First Book of Moses, called Genesis: "In the beginning God created the heaven and the earth. And the earth was without form, and darkness moved upon the face of the deep. And God said, Let there be light: and

• Frames chosen from *Campus Frontiers* by George C. Klein, ACL, to illustrate symbolic type of opening sequence for a movie, usually done in montage.





• Above, frame from *Boys' Life*, by Spot Films, illustrating beginning with end product. Center, two frames from *Tomorrow Belongs to Our Children*, by James J. Berman, ACL, illustrating "contrast" opening. Extreme right, two frames from *Queens Is Ready*, by C. Manley DeBevoise, ACL, illustrating "device" and dramatic openings.

there was light. . . ." Fittingly, as illustration of this theme, we have selected frames from that great pictorial interpretation of Creation, *In The Beginning*, by Fred C. Ells, FACL.

In motion picture terms, this approach might be called the "straight" introduction, because of its essentially direct nature. Almost invariably, it proceeds from an extreme long shot of the subject in general, through medium shots and closeups, to the subject in particular. In its simplest form, the introduction ends with one sequence, and there is then a transition into the body of the film's subject matter. In a more advanced development, the straight introduction may be carried out through several sequences before reaching the main subject matter of the picture to follow. The frames from *In The Beginning* move forward with apparent swiftness, as will necessarily be the case where still pictures are used to illustrate motion: (1) darkness on the face of the deep; (2) light coming to the waters; (3) land emerging from the waters and (4) a still fuller shot, as dry land and the waters draw apart.

A variation of this straight introductory pattern (but not essentially a new form) is what might be called the "straight inverse" treatment. In it, on occasion, it is found more effective to begin immediately on the closeup and to move in reverse order out to the long shot. A familiar example of the straight inverse beginning is to be found in the cruise film introduction which opens in closeup on the roaring ship's whistle and then progresses outward to the final long shot of the flag dressed vessel dropping down the harbor.

Second of our six standard opening schemes is that which is obviously symbolic, and it may be called by that name. Generally presented in montage form (either through a series of fast dissolves or quick cuts), it is invaluable for covering a relatively large amount of territory with a relatively small amount of footage. It is essentially an exciting introduction and one which works best when accompanied by the supplementary aids of narrative and musical background. As suggested in our illustration, it is most commonly developed in closeups (since these scenes are the most symbolic), but it may be worked out in the longer views as well, with a consequent slackening in the excitement of its pace. In the frames drawn from *Campus Frontiers*, by George C. Klein, ACL, we see the symbolic progress of a young man from his college campus to employment in a great city: (1) the start; (2) packing his bag; (3) catching the bus; (4) the bus drives on and (5) arrival at his destination.

A third introductory treatment, more widely used than one first suspects, is the beginning which starts at the end. This may sound cryptic, but it is essentially simple. Take a look at *Bomber*, for instance, the well knit industrial study by the Office of War Information on one [Continued on page 111]

1.

2.

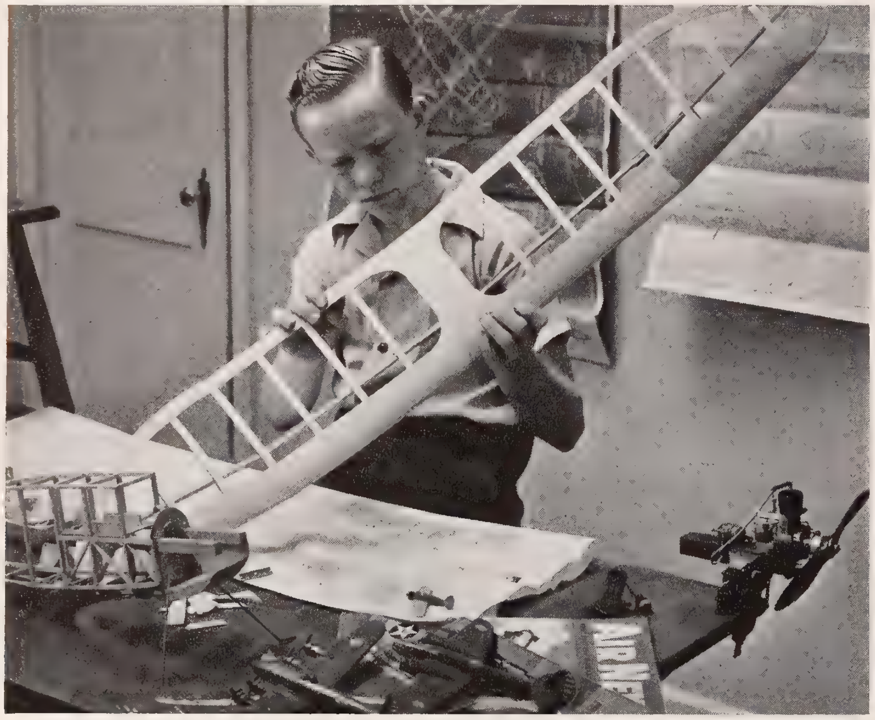
3.

4.

• Various types of closing ideas taken from 1. *Summertime*, by Charles Benjamin, ACL; 2. A World's Fair film by Albert H. Ely, ACL; 3. *America Awakes*, also by Mr. Ely; 4. *South of Honolulu*, by Dan Billman, jr., ACL.

Releasing Geraldine

Harold M. Lambert from Frederic Lewis



• Hobbies of boys and girls may have serious educational value, important in training today's youth. Model plane building and flight meets are just some of the subjects for your camera in war time.

How one camera turned to more than rich sunsets

BETH BROWN

THIS is a true story.

When I first met Geraldine, it was love at first sight. I loved her sleek, groomed lines, her inquisitive nose, her all seeing eye. I can still remember, as if it were only yesterday, those exciting days in the wild woods, where we went together on our honeymoon. The moments were memorable, and so were the scenics that we brought home to show our friends and relatives.

As I look back on it now, those four or five years were given over to first rapture in which the woods, the brooks, the sea and all of nature played a part.

Then, following our wooden anniversary, as is to be expected, Geraldine and I settled down to domestic bliss at home. We turned our neat front parlor inside out and shot domestic dramas.

A year or two of that and, again as is to be expected, we evolved into "educationals." Eventually, we went scholarly and made a scientific picture.

Then, suddenly one day—I cannot say exactly how it happened—I quarreled with Geraldine. I don't remember why. I don't remember what I said. I don't remember what she said.

Maybe it was because there was a war. Maybe it was because I found that love was not a bed of roses after all. No, life was sober. Life was earnest. There was no place for such as gay Geraldine in the new pattern of things.

So, I buttoned her up in an old brown overcoat and I stuck her in a corner of my study.

Sometimes, late at night, I could hear her crying softly. Sometimes, in the morning, I could hear her sighing softly. But these were turbulent times. There was blood on the moon, and I was not going to take a minute out to amuse myself by making amateur movies.

I tell you it was not easy staying away from Geraldine. I missed our breakfasts together, our walks and our talks, the high discoveries that we made, the splendid films that we shot and the films that were not so splendid. I missed my true companion that had taught me how to play so I could work twice as hard. And, one night, when I could bear it no longer, I unbuttoned Geraldine and held her in my arms—and I wept!

Geraldine said nothing. She waited until I was all wept out. It was Geraldine who gave me the bright idea. Of course, these were troublous times. These were new days that were upon us. But why not harness her in a new field and in a new cause.

She had not been deaf all these months, buried under that old brown coat of mine. She had heard all this talk of war and defense work and defense work and war. It was not only the war. She had heard Mr. Smith down the street saying how nervous he was about the future. She had heard Mrs. Smith saying how tired she was of life in general, how bored. And was it not Mrs. Johnson who wished she knew some way of spending the long winter evenings? And was it Miss Lily or Miss Beatrice who complained about the Barran boy continually getting into trouble because nobody knew how to harness his young energy and make it have a meaning?

The thing that Geraldine was trying to say to me was that she, too, had a place in the world—a new objective in life. The more that Geraldine talked, the more I saw what she meant and the more enthusiastic I became. I was not using my camera as a plaything anymore. I was not wining and dining on crimson sunsets and such. This time, we had a sober plan. We had a meaning in what we did. We were going to prove that establishing morale was as important as manufacturing machine guns and that our new theme was as necessary to mankind as bread, air, hope and water.

Our new theme was not scenic. It was not educational. It was not scientific. It was not entertainment. And yet it was all of these. We were going

[Continued on page 115]

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

San Francisco elects Holding their annual dinner meeting cafeteria style—as befits wartime conditions—members of the Cinema Club of San Francisco gathered recently in the Women's City Club quarters to elect officers for 1943. Those returned were Rudy W. Arfsten, ACL, president; L. M. Perrin, ACL, vicepresident; Jesse W. Richardson, treasurer; Adaline Meinert, secretary. Serving with them on the board of directors are C. D. Hudson, D. L. Redfield and F. C. Youngberg. Films seen at the election meeting included *Wedding at Stanford Chapel*, by K. A. Messerole, of the Peninsula Home Movie Club; *Ice Follies*, by Len Fogassey; *Careless Heiress*, by Eric M. Unmack, ACL.

Picture in Passaic Shooting a complete short story in two consecutive meetings has been the feature of late gatherings of the Passaic Cinema Club, in New Jersey. Kenneth F. Space, ACL, the League's technical consultant, was in charge of this filming demonstration, with the cooperation of selected club members handling camera, lights and casting. Serving on the workshop committee were Carl Brubaker, Henry Hird, ACL, Canfield Howe, Werner Von Bergen, Hazen K. Hendershot and J. Rodney Adams. The scenario, *Black Magic*, was by William R. Hunter, ACL.

First birthday Marking the completion of their first year of activity, members of the Utah Cine Arts Club gathered recently in Salt Lake City for a dinner meeting and election of officers. Those chosen to guide the club in 1943 are J. A. Andrews, president; George Brignand, vicepresident; Virginia Smith, secretary treasurer. Trophies were awarded to individual members of the club for outstanding productions, as follows: Dr. C. Elmer Barrett, for *'Neath Southern Skies;* Mr. and Mrs. Vern Lunt, for *America Forever;* Al Morton, ACL, and Mrs. Morton, for *Ardent Amateur;* Mr. Brignand, for *Dog Daze;* Miss Smith, for *Mesa Verde*. An added feature was the screening of *The Utah Trail*, MOVIE MAKERS Honorable Mention award winner in 1942, by the Mortons.

Fifth birthday Members and guests of the Amateur Movie Society of Milwaukee, ACL, crowded the Schlitz Brown Bottle rathskeller recently for that group's Fifth Anniversary Dinner meeting and installation of officers. Featured on the evening's program was a screening of *Hail, British Columbia!*, 1941 Maxim Award winner from the League's Club Library, and *Jewels of the Sea*, by W. W. Vincent, jr., ACL, from the neighboring Kenosha Movie Makers. AMS officers for 1943 include Elmer Klug, ACL, president; Norville Schield, vicepresident; Robert E. Lees, treasurer; Mrs. DeLylia Mortag, secretary. Eugene Millmann, ACL, recently appointed program chairman, was in charge of the dinner arrangements.

Films in Philadelphia Members' films have been the order of the evening at late gatherings of the Philadelphia Cinema Club, meeting in its new and improved quarters in Westminster Hall, of the Witherspoon Building. Among the productions seen have been *Autumn Symphony*, by W. W. Chambers; *Who Zoo?*, by A. J. Hurth; *Grand Manan*, by Robert Crowther, ACL; *Boy Scout Camporee*, by Adolph Pemsel; *Wise Guy*, by James Maucher; *Vacation in Bermuda* and *Autumn in the Poconos*, by N. L. MacMorris. Demonstrations have been given on disc recording and double turntable scoring, and the club has heard from J. W. Robbins, of Williams, Brown and Earle, on *How To Improve Your Films.*

Schenectady studies Members of the Cine Group of the Schenectady Photographic Society, ACL, have been going back to first principles in a series of seminar meetings recently initiated by L. W. Murray, chairman, and F. H. Eastman, secretary. The general subject of film quality was first discussed and illustrated in the Eastman Kodak lecture, *How Good Is A Motion Picture?*, and the sound film, *Cavalcade of Color*, followed the next month by a meeting on film editing and titling. At this gathering, clinical screenings of members' films included the work of G. H. Bainbridge, W. A. Ford, H. M. Jacobs, David Lockerby, ACL, H. M. Morack, Leo Schaab, ACL, C. H. Steenstrup and W. A. Tate.

[Continued on page 118]

Marguerite Kyle, ACL

• Columbus (Ohio) Movie Makers Club on a movie and still filming trip in Zaleski State Park.

SCHOOLS FILM TRAFFIC PROBLEMS

Ohio and West Virginia project has nine movies

WILLIAM G. HART

Bureau of Educational Research, Ohio State University

• Scenes and, bottom, production "still" of traffic safety movies made by high school students.

IT IS often facetiously commented that the amateur film maker should "start with his second film." We apparently take it for granted that certain learning mistakes are inevitable and that first films are predestined to be of poor quality.

I am convinced that it is possible for schools and amateurs in general to eliminate the technical errors that are usually associated with the first film. This belief is based on our experiences during the course of the Traffic Safety Film Project. By way of background, this project, which was sponsored by the Bureau of Education Research, of Ohio State University, and by the Highway Education Board, of Washington, D. C., involved nine schools in Ohio and West Virginia. Each school made a movie around a locally important traffic safety problem, such as bicycle riding, pedestrian safety, driving a car or riding school buses. The participating schools had widely varying experience in film production. Four of the nine schools had never before made a movie. One school had had considerable such experience.

One needs only to view the films resulting from this project to realize that there is little of the shaky camera handling, the uncertain exposure or the lack of continuity of the typical first film. Four of these movies are already receiving national circulation. All are getting wide use in their local communities. In none of the films are the technical mistakes serious enough so that we are conscious of the handling of the camera rather than of the story.

Why was the quality higher in these films than in most school made movies? For one thing, no filming was done by any school until a scenario had been written. Then, too, all teacher producers did considerable reading on filming techniques, in such books as *The ACL Movie Book*. Most important of all, however, the nine schools worked together cooperatively to solve troublesome technical problems as they arose. Ideas were continually exchanged, both by mail and through meetings. When a school discovered a way of effectively portraying an accident, the word was passed around. Methods of working out interesting titles and ways of guarding against undesired costume changes became common property. The purpose of this article is to pass on to other film makers some of the helpful devices and ideas which came to light in the project.

One of the toughest problems in the production of amateur traffic safety films has to do with portraying an accident. We have all heard the laughs that are occasioned by the accidents shown in the typical amateur film. It is apparent that realistic accidents are very difficult to portray. This belief is reinforced when one analyzes really effective accident scenes, such as those shown in the MGM film, *Drunken Driving*. We can see how the use of cameras on booms, cameras on portable trucks, trick reversing equipment and a wealth of studio effects went into a single scene, lasting only a few seconds. This is not to say that one should never show an accident in an amateur film. Certainly, however, the chances of success are against us.

A number of our school producers have come to the conclusion that the suggested accident works particularly well. For example, at one point in the Bexley, Ohio, *Sing a Song of Safety*, we see, first, a shot of a cyclist riding carelessly down the street; next, a shot of a car coming rapidly toward him; then, a flash of the car almost upon him. Here, we cut to a closeup of the mangled bicycle on the bumper of the car as the boy picks himself up. Other films have used the familiar skidding wheels or the horrified onlooker to suggest the occurrence of an accident. We can fairly safely draw the conclusion

[Continued on page 113]

PRACTICAL FILMS

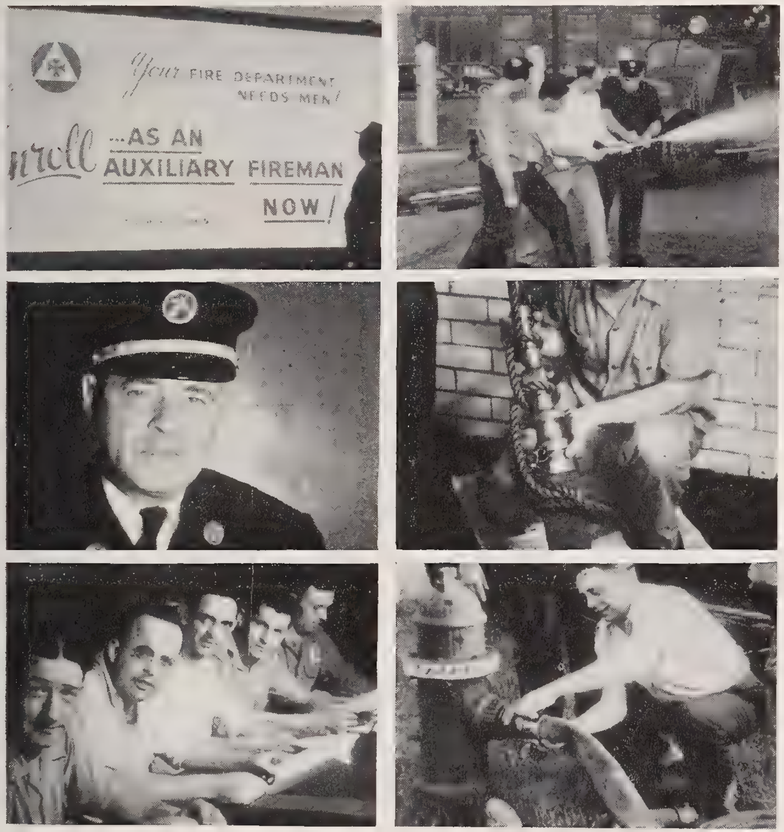
The non theatrical movie as used for various purposes

DONALD MAGGINI

AUXILIARY FIRE FIGHTERS

Max O. Lee, ACL, has completed the production of an excellent amateur film that has already contributed a great deal to the educational program for auxiliary fire fighters, a division of the Detroit Civilian Defense organization.

The picture bears the title, *Amateur Smoke Eaters,* and it runs 1600 feet of black and white 16mm. film, with a closing sequence in color. Mr. Lee secured permission to make the film from the Chief of the Detroit Fire Department, and, through the cooperation of the Public Relations Bureau, men and apparatus were put at his disposal. All those participating in making the picture were amateurs, in acting, filming and fire fighting. The film succeeds in presenting a complete record of the training and activities of the auxiliary fire brigade, despite the existence of several production difficulties. Not all the fire fighting equipment which the men had been taught to use was made available to them for filming purposes, so that much had to be accomplished with the use of limited facilities.


Your FIRE DEPARTMENT NEEDS MEN!
Enroll ...AS AN AUXILIARY FIREMAN NOW!

16mm. scenes by Max O. Lee, ACL

• Above, shots from 1600 foot picture, *Amateur Smoke Eaters,* made to train prospective volunteer fire fighters.

Most of the actual filming had to be done between the hours of seven and nine in the evening, which was the class period for the student firemen. Members of the class are taught to operate the pumpers and to handle the complicated equipment in the same manner as that of the regular firemen, so that they would be able to help in case of an emergency. The most interesting sequences in the picture are those that show the men taking a pumper out on a drill, hooking up the hydrants, stretching the hose line, running up the ladders and pumping the water.

Battalion Chief John Weisgerber and Captain Russell J. Knapp supervised the direction of the film, and Captain Lamaar Bailey of the Public Relations Bureau aided in the arrangement of the action sequences. The picture is being used by the Detroit Fire Department for showings at meetings of battalions of auxiliary fire fighters. A commentary explaining the action accompanies the showings, which usually are followed by a question and answer period. Other civilian defense pictures, dealing with related subjects, are frequently shown on the same program, to indicate to the prospective fire fighters the part their work can achieve for the protection of civilians and property.

GUNS AND SAFETY

Although it may not tie in directly with the present national armament situation, *The Making of a Shooter,* produced by the Sporting Arms and Ammunition Manufacturer's Institute, is an important contribution because it is dedicated to safety in the use of sporting firearms. The picture is primarily a [Continued on page 116]

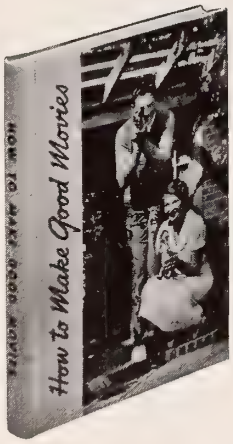
• At right, scenes in *The Making of a Shooter,* produced by the Sporting Arms and Ammunition Manufacturer's Institute. This educational movie teaches gun safety and the proper use of firearms.

KODAK PUBLICATIONS

. . . to help you make the most of your Wartime Picture Taking

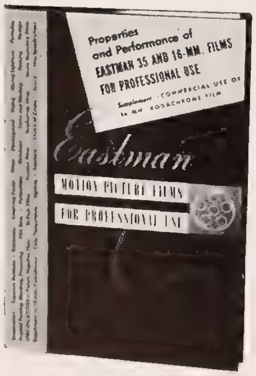
PICTURE TAKING . . . like many another hobby . . . is necessarily curtailed because of war conditions. Now, it is not a question of taking all the pictures we want and retaining only the most desirable—but rather a matter of making every shot count . . . trying to eliminate errors that hamper best results.

Among the great variety of Kodak publications on all kinds of photographic subjects, you'll find just the ones to make you a better movie maker or still picture taker. You may examine the Kodak publications at your dealer's.


HOW TO MAKE GOOD MOVIES
How to Make Good Movies

HOW TO MAKE GOOD MOVIES

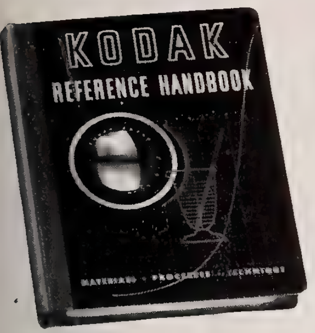
ONE of the most successful volumes in its field ever published, Eastman's "How To Make Good Movies" is technically sound, from cover to cover—yet never technical. It picks up the story of home movies where instruction manuals leave off . . . and carries it briskly and entertainingly to a comfortable distance *this* side of intricacy. If you make home movies, you really need and you'll really enjoy this fine book—especially now, when you want to be sure that every scene you shoot is recorded at its best. "How To Make Good Movies" has more than 200 pages . . . 600 pictures . . . 1000 and one ideas . . . yet costs but $2.


Properties and Performance of EASTMAN 35 AND 16-MM. FILMS FOR PROFESSIONAL USE
Supplement—COMMERCIAL USE OF 16-MM KODACHROME FILM
Eastman
MOTION PICTURE FILMS
FOR PROFESSIONAL USE

EASTMAN MOTION PICTURE FILMS FOR PROFESSIONAL USE

A BOOK of value not only to those concerned with the production of 35-mm. motion pictures, but also to the growing number of users of 16-mm. films in commercial and educational fields. The main part of the book is divided into two sections and deals with the various types of negative-positive, or non-reversal, films. The first section takes up film characteristics, processing, use of filters, etc.—while the second contains specific data for each film. Supplement describes commercial use of 16-mm. Kodachrome. Price, $2.

KODAK REFERENCE HANDBOOK

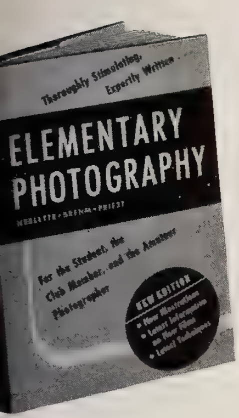

KODAK
REFERENCE HANDBOOK

THE MOST conveniently planned photographic reference source available, this Handbook contains much of the contents of the Kodak Data Books as well as additional data and illustrations. Each section has an index tab, list of contents, and margin index. The book is attractively bound in water-resistant cover material to withstand darkroom use. $2.75, at your dealer's.

KODACHROME
LENS MANUAL
PHOTOGRAPHIC PAPERS
KODAK FILMS
SLIDES AND TRANSPARENCIES
FILTERS
EASTMAN KODAK COMPANY · ROCHESTER, N. Y.

KODAK DATA BOOKS

LITERALLY packed with up-to-date, practical information, these books enable you to get the most out of Kodak apparatus and materials. Some of the titles are: "Kodachrome—a Data Book on Photography in Color," $.25; "Photographic Papers," $.15; "Kodak Lens Manual," $.35; "Kodak Films," $.25; "Slides and Transparencies," $.25; and "Filters and Other Kodak Lens Accessories," $.25.


ELEMENTARY PHOTOGRAPHY
Thoroughly Stimulating, Expertly Written
For the Student, the Club Member, and the Amateur Photographer
NEW EDITION

ELEMENTARY PHOTOGRAPHY

A VOLUME of 273 pages which interestingly handles various aspects of picture taking—from the simplest to the more involved. It is extremely comprehensive in scope, and is so designed that it may be used as a class textbook, a library reference work, or a manual for self instruction. It's a worthwhile, liberally illustrated volume with a wealth of still picture-making information. Look it over at your dealer's. The cost is low—only $1.

Ciné-Kodak OUTDOOR GUIDE
CINÉ KODAK Indoor Guide
EFFECTIVE LENS APERTURE KODAGUIDE
CONTRAST VIEWING KODAGUIDE
WRATTEN Filter Guide

KODAGUIDES are handy, pocket-sized aids to better picture taking. The dial-type calculators provide easy direct exposure readings, while the card guides give valuable data on Kodak materials. Attractively colored and laminated with durable Kodapak, they are a "must" in every picture taker's equipment. Among those you'll find especially interesting are: "Ciné-Kodak Outdoor Guide," $.10; "Ciné-Kodak Indoor Guide," $.10; "Effective Lens Aperture Kodaguide," $.10; "Wratten Filter Kodaguide," $.10; "Contrast Viewing Kodaguide," $.25. See these—and the rest of the Kodaguides and Kodak publications—at your dealer's, soon.

EASTMAN KODAK COMPANY · ROCHESTER, N. Y.

The Clinic

Technical comment and timely topics for the amateur

KENNETH F. SPACE, ACL

"Upender" One of the most common of all 16mm. cine tricks is reverse action, which is obtained by filming with the camera held upside down, the film later being turned end for end when one is editing. The camera can be held upside down in one's hand, but the lack of steadiness which this procedure gives would not satisfy the critical eyes of the real movie makers who film only from a tripod. Thus, it would seem that some sort of support must be designed. A number of "gadgets" for the purpose of supporting the camera upside down have been presented in this department. Some were of wood, some of metal; some were fairly simple, and others were rather complex.

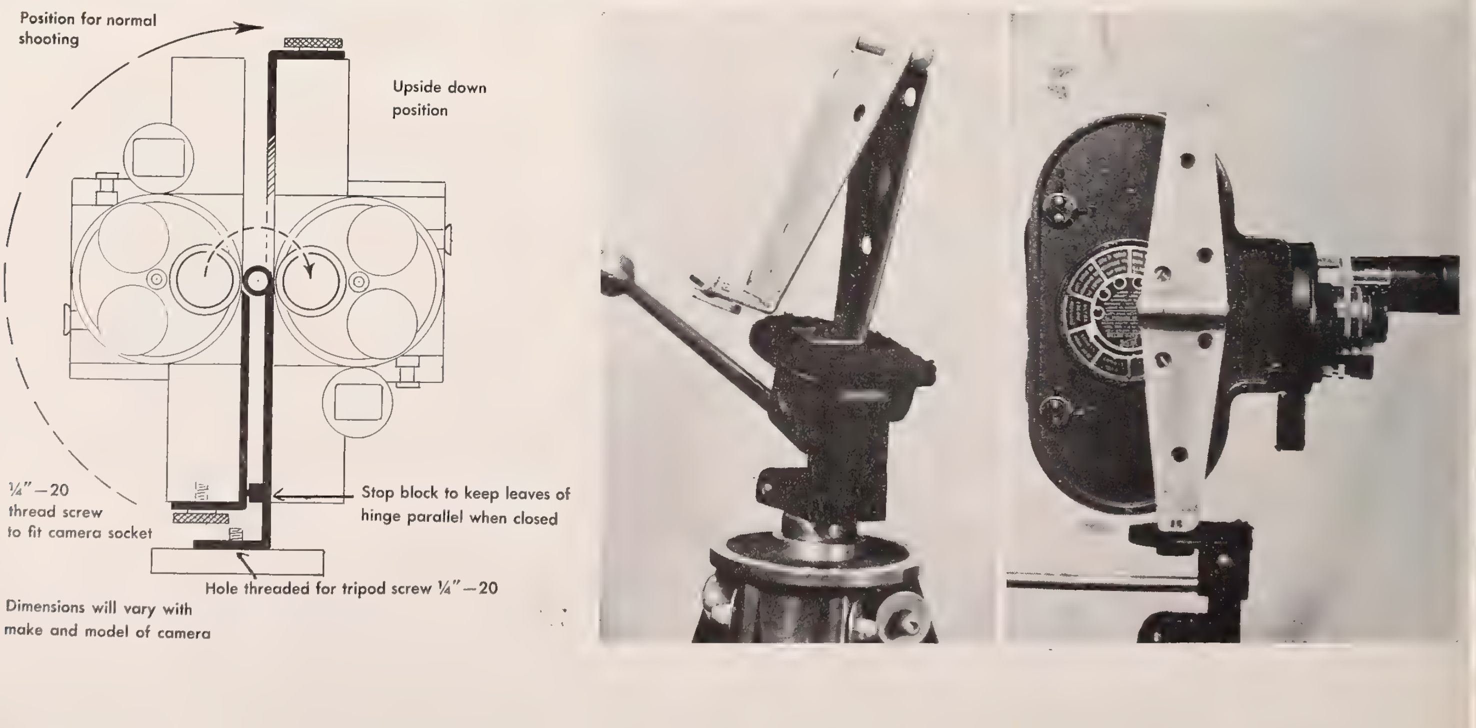
It has remained, however, for B. G. Seielstad to produce the device that really takes the prize. He used a ten cent hinge, obtainable at almost any hardware or five and ten cent store. The tip of one end of the hinge was bent to form a support, and a tripod screw hole was threaded in it. The tip of the other end was also bent over, as illustrated below, and a one quarter inch, twenty thread screw was attached to secure the camera. No dimensions are given, as they will vary somewhat with the make and model of camera, but it should be noted that the hinge arms are so bent that the lens comes directly opposite the hinge pivot. This fact means that a scene that is filmed in a normal manner and one that is filmed upside down will be approximately the same in composition, so that one can follow the other on the screen without the change being made apparent by a slight shift in viewpoint.

Reverse motion, done by holding the camera upside down, is not practical in 8mm., as there is only one row of perforations in that film, which means that the film must be turned from front to back as well as end for end, which changes the focus. The reverse motion scene would be slightly out of focus on the screen, which rather spoils the smoothness of the idea.

Animation We have had a number of questions recently regarding methods for making single frame exposures for animation with cameras that do not have a special device for the purpose. The complaint is that too many frames are exposed at a time, even though the release lever is barely flicked. A suggestion that came in from Billy Felder, ACL, points a solution. He says, "Lately, I have been trying my hand at animating drawings and miniature toys. While I was experimenting to discover the least number of frames that could be exposed by just touching the button, I found that, if I let the spring almost run down, I could expose one frame at a time because the spring was not tense enough to revolve the shutter more than once." If you wish to try this suggestion and if you have a magazine camera, you need only remove the magazine while you allow the spring to run down; but, if your camera is not of this type, you will have to wait until the spring has run down or make your tests before you next put in a roll of film and can let the camera run down with no film in it. If the camera spring is uncoiled, it will, of course, be necessary to wind the crank a turn or so between each exposure, or the shutter will not revolve at all.

Titler easel In one of his latest letters, A. C. Tutein Nolthenius, ACL, of distant Ceylon, writes, "These days, more than ever, it is a joy to receive the latest MOVIE MAKERS when at last, thanks to our splendid navies, a mail arrives. I have been very much interested in the article, *A Popular Titler Plan* (February, 1942, MOVIE MAKERS), for the titler described is practically the same as one which I made some time ago. Perhaps a few slight alterations that I designed may be of interest to other League members. The sketches illustrate my three special easels. The main easel

Device to support the camera upside down (for reverse motion) is made from ten cent hinge

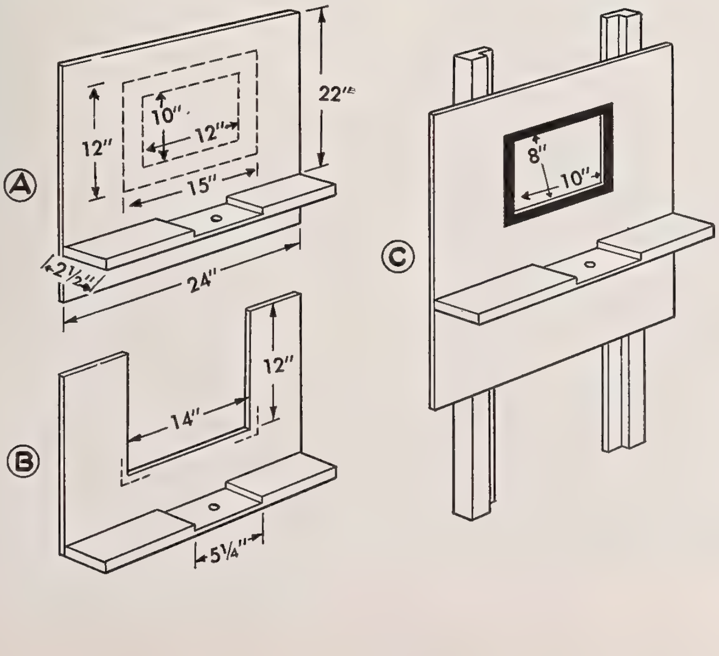

Position for normal shooting
Upside down position
¼"—20 thread screw to fit camera socket
Stop block to keep leaves of hinge parallel when closed
Hole threaded for tripod screw ¼"—20
Dimensions will vary with make and model of camera

(A) is made from one quarter inch plywood, twenty four by twenty two inches, fixed to a batten two by two and a half inches. The slot that is cut in the batten, or base strip, is the exact width of the titler's baseboard, and it fits firmly, held in position by a small bolt with a butterfly nut (not shown in the sketch). This easel is thus quickly fixed in position or it is easily removed. The center is carefully marked out, and rectangles are aligned and drawn for the most commonly used sizes of title cards, so that they may be put in place quickly, where they may be held by thumbtacks. This easel is handy, in that it will accommodate the smaller sizes of card, and it thus saves waste, yet it is large enough to be drawn backward to a considerable distance when one desires to make titles with "zoom" effects.

"The second easel (B) is designed to hold a section of glass in the twelve by fourteen inch opening. Title letters can be placed on the glass, and a natural or sky background can serve as atmosphere for the wording. It is also possible to place a title card, a piece of cloth or a photograph, to name a few objects, behind the lettering.

"The third title easel (C) is for more complicated effects, such as moving, scroll and drum titles. Measurements can be to one's own liking, but I found that an eight by ten inch hole, cut in the center, suited my purpose best. The inside edges of this opening should be well rounded and sandpapered, and a border of matte black paint will accent the framed effect.

"It is easier to prepare a moving or scroll title on a long, stiff card and to draw it past the camera than to use a long strip of thin paper and to roll it up as it moves past the camera. Separate cards can be joined with gummed paper of the same color as that of the cards and thus form a scroll. The card slides easily between the two grooved guides, fixed to the back of the easel. If it is desired that the card cross the frame in an upward diagonal direction, with the lettering level, of course, the guides can so be adapted quite simply.



Three title easels that offer flexibility and simple design

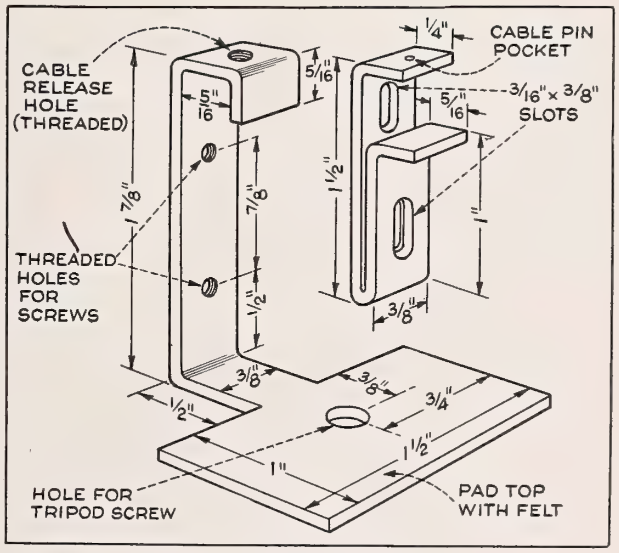
"The easel is also convenient to use for a drum or turnover title. The drum can be made from two discs of plywood, seven and three quarter inches in diameter, fixed to a short length of curtain rod as an axle. The discs are joined by light strips of plywood, and the surface of the drum is made by winding two or three layers of firm paper around the form. The title card itself can be fastened to the drum with the points of attachment outside the field of view."

The article, *A Popular Titler Plan*, to which Mr. Tutein Nolthenius refers, has been reprinted as a service sheet, and it is available to all ACL members on request.

Cable release

Here is an excellent attachment with which to secure a cable release to any type of movie camera on the side of which is a starting button of the "press down" style. The "gadget" was designed by Robert L. Cantillo, and it was made from one small section of aluminum, two by five inches by one sixteenth of an inch in thickness, the work being accomplished with very simple tools, such as a metal saw, file, drill, screwdriver and a small vise. The construction, details of which are shown in the diagrams at right, must be done with real care, as the smoothness of movement upon which its successful use depends will be obtained only if the pieces are fitted exactly, so that they will not bind and yet will not be so loose that they will wobble.

MAGAZINE
CINÉ-KODAK
EIGHT-90A



A cable release; top, the release in use; below, its construction

This device, in its present form as shown, cannot be used without a tripod, as it is held in place by the hole in the base, which lets the tripod screw through, to catch into the socket in the camera. If it is desired to operate the camera while holding it by hand, a tripod screw or a short quarter inch, twenty thread stove bolt can be used to attach the "gadget" base to the camera. In *The Clinic*, in a future number of Movie Makers, we shall illustrate a plan for a cable release for use with a different type of camera.

Closeups and long shots on 8mm.

On many occasions, we have been asked about the sharpness of 8mm. Kodachrome pictures, and especially have we been asked about means for improving their sharpness. In the first place, it is hardly fair to blame either a camera or a film for something that may be the fault of a projector, or vice versa. In other words, look into every phase of the situation. When you look

[Continued on page 105]

A CLUB SERVES ARMED FORCES

New York City movie group gives amateur film program

ROBERT M. COLES, ACL

RECENTLY, members of the Metropolitan Motion Picture Club, in New York City, were discussing the possibility of giving shows of amateur films to service men. Scattered throughout New York City are many church and social organizations which have set up canteens at which service men (and service women) are welcome. In fact, in all parts of the country, there are hundreds of service canteens that offer hospitality and amusement to those in uniform. They have programs or dances, and they offer various recreational facilities. The problem of presenting a variety of entertainment confronts a great many of these groups. It occurred to some of the M.M.P.C. members that such organizations might be interested in sponsoring amateur motion picture shows.

Immediately, however, there were many dissenting voices from club members. With motion picture houses all over New York welcoming service men, with operas, theatres and all kinds of other entertainment available free or at reduced rates, many movie makers did not believe that any satisfactory audience would come to see amateur pictures.

Nevertheless, in spite of these discouraging predictions, it was decided to make the experiment, to see whether the plan would prove feasible. The matter was discussed with the management of the St. Nicholas Service Club, which expressed its willingness to experiment with amateur motion picture entertainment. The St. Nicholas Club uses the old parish house of the church as a club center, and it has featured monthly dances as well as having table tennis, writing rooms and a library available. A test program was arranged, which consisted of a ski picture and two travel films.

The evening of the first show was rainy. No thought had been given to special publicity, and in consequence only a limited number of service men came for the show. They crowded around the projector, however, at the end of the program and expressed very keen interest in the movies. It became evident that a double problem was present — not only the arrangement of an acceptable show, but also the publicity necessary to assure an audience.

Once the publicity problem was solved, even larger numbers of service men have come and have proved their interest in this type of entertainment. It appears evident that there is real interest in amateur films if they are well made and well presented. This fact provides a challenge and an opportunity to amateur clubs in every part of the country. Furthermore, individual amateurs might give shows. The hobby of amateur motion picture making can, in its own way, play a part in brightening the leisure hours of the men in service.

Here are some suggestions that are based on our experience.

TYPES OF FILMS TO SHOW

In spite of the competition of professional films at regular theatres, service men are interested in amateur films. We have not yet found any type of film which, if well made, will not attract their enthusiastic appreciation. Travel films, plot pictures and vacation sequences have all been used with equal success.

Only completely edited and titled films are shown. In addition, the screen is set high, the chairs are arranged in the most comfortable manner and the projection is handled with care, in order to give the smoothest and most professional show possible.

Our club, so far, has been giving one man shows; that is, one member picks a selection of his best films for the program of the month, and only the films of that person are shown. As soon as the supply of one man shows runs low, naturally, programs will be planned to include, at one showing, films of several members.

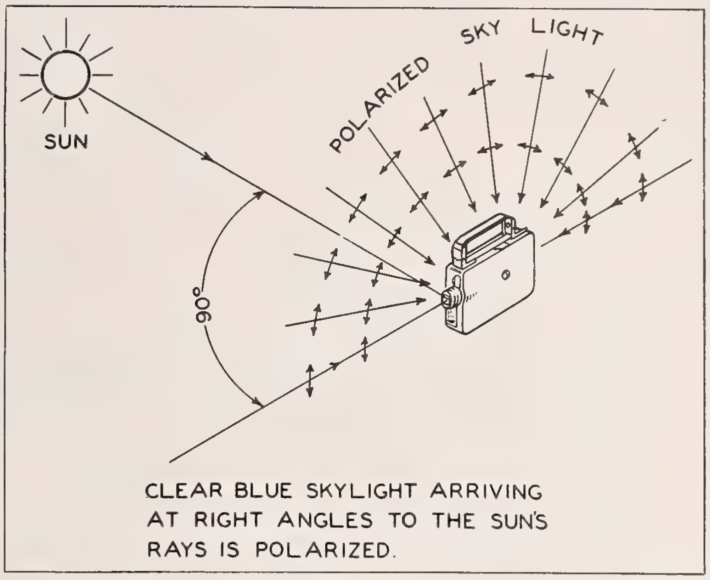
In order to make the presenta-

[Continued on page 114]

Leo J. Heffernan, FACL

• Scene at M.M.P.C. screening for service men at St. Nicholas Service Club in New York City. Service men are interested in projector, turntable as well as show.

WHAT POLARIZING DOES



• Diagram explaining why polarizing filter serves as variable depth filter with light arriving at right angles to sun's rays.

POLARIZING screens are made for amateur movie cameras, in mount sizes which fit most lenses and which permit rotating the polarizing element after the mount is attached to the lens. The purposes of the polarizing filter, when it is applied to the camera lens, are to control the brightness of the sky and to control oblique reflections. Polarizing screens are intended for both black and white Kodachrome film.

Polarizing screens have the power of polarizing light and also the power of controlling the brightness of light that is already polarized. The term "polarize" does not refer to the color or brightness of light, both of which we see, but to a third property of light, which we cannot see with the unaided eye. This property is concerned with the way in which a light ray vibrates.

Ordinary light rays, from a lamp or the sun, vibrate in all possible directions, at right angles to the ray itself. A ray is polarized when all directions but one are eliminated; for example, in a horizontal ray, only the up and down vibration might be left. Since this filter eliminates some light, it has a filter factor of 2x; hence, when you use it, you open the lens one stop more than for normal correct exposure.

A polarizing filter affects the rays passing through it, and the only direction of vibration left to the rays is in line with the "vibration plane" of the polarizing material. This plane is in line with the indicator handle which projects from the mount. A ray of light already polarized will pass through the polarizing screen if the vibration of the ray is in line with the indicator handle, but more and more of it is absorbed as the filter is rotated to ninety degrees from this position.

A single polarizing filter is useful because of the presence of polarized light in nature—(1) clear blue sky light, arriving at right angles to the sun's rays, is strongly polarized; (2) light reflected at about thirty two or thirty seven degrees from any non metallic surface is polarized by the act of reflection.

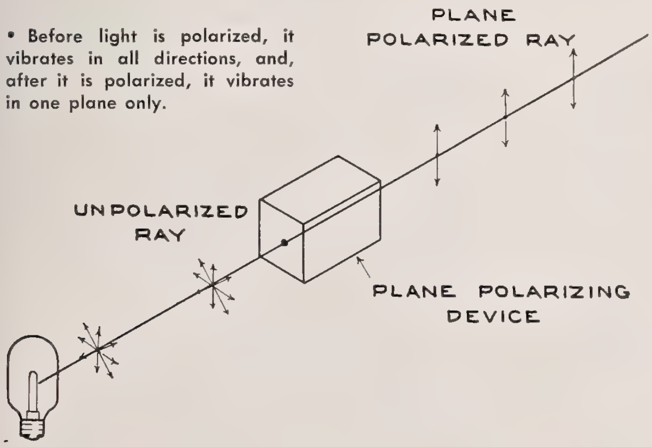
Polarizing filters are adjusted by an indicator handle, and the effect produced may be viewed in advance of filming, by looking through the filter while adjusting the indicator handle. Simply hold the filter in front of one eye while moving the handle until the desired effect is obtained. For dark sky effects, the indicator handle should point as close to the sun as the camera position permits. In oblique views of water, flooring or other horizontal surface, reflections are minimized when the handle of the polarizing filter is vertical. Polarizers have no effect when one is shooting directly into the sun or directly away from it.

Under a clear blue sky, a polarizer acts as a variable depth filter for that band of sky at right angles to the sun. Any sky effect from light to dark may be obtained by rotating the polarizer to the desired position. There is no color distortion of objects in the foreground. Night effects may be obtained on black and white film by adding a red filter to the polarizer.

Polarization offers the only known way of obtaining dark sky effects in color filming, and perhaps the most beautiful effect that it can produce is dark blue sky in color shots. When we look at objects, such as blossoms, trees or buildings against the sky, ordinarily we cannot fully appreciate their colors, because the sky is very much brighter, and our eyes tend to seek the lighter parts of the scene. When, however, the sky is darkened, many things assume a new and strange beauty. Many subjects are actually lighter than the sky background, so that our eyes are no longer led away from the subject, but rather to it, and fully appreciate its color and form.

When the camera axis is roughly thirty five degrees to the surface, reflections from glass or water can be subdued to show detail beyond or below, by rotating the filter to the most effective position. At angles other than about thirty five degrees to the [Continued on page 115]

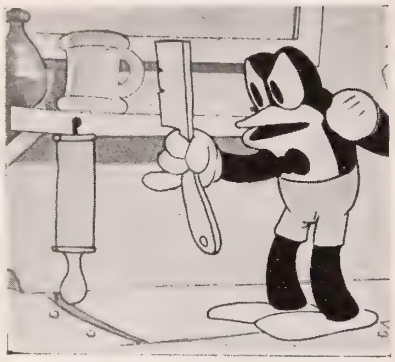
• Before light is polarized, it vibrates in all directions, and, after it is polarized, it vibrates in one plane only.



Advantages to filmers
of minimizing reflection

FILMS YOU'LL WANT TO SHOW

Non theatrical movie offerings for substandard projection

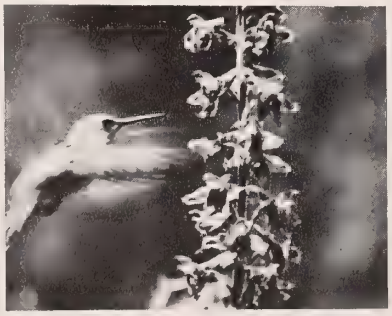


■ *The Village Barber*, 8mm. silent and 16mm. silent and sound on film, black and white, in short and long editions, is released by Official Films, Inc., 425 Fourth Avenue, New York City. This film is one of the Flip the Frog series, and it depicts that popular cartoon character in the guise of a barber. A large dog with plenty of hair is the unfortunate customer for a shave.

■ *Thunder in the City*, 16mm. sound on film, black and white, feature length, is released by Astor Pictures Corporation, 130 West 46th Street, New York City. This film presents Edward G. Robinson in one of his typical rôles. Luli Desti, Nigel Bruce and Constance Collier are also in the cast of this metropolitan drama.

■ *Courageous Dr. Christian*, 16mm. sound on film, black and white, feature length, is released by Walter O. Gutlohn, Inc., 25 West 45th Street, New York City. With Jean Hersholt again appearing as the kindly Dr. Christian, this picture presents the difficulties encountered by a small town doctor when he tries to move an impoverished and disease ridden community of squatters to a modern housing unit. Circumstances almost force him to abandon his aim, until a near tragedy awakens the settlers to their need of better living conditions. With humor and romance to lighten the proceedings, this film is one that all ages will enjoy.

■ *The Charlie Chaplin Festival*, eight reels, 16mm. silent, black and white, is released by Commonwealth Pictures, 729 Seventh Avenue, New York City. This picture is a compilation of the best scenes from a number of the famous comedian's best films. The sequences were chosen solely for their comic value, and they are as entertaining today as they were when they were first released. Among the feature pictures represented in the collection are *Easy Street*, *The Adventurer*, *The Cure* and *The Immigrant*. This streamlined version of the Chaplin antics has been designed to acquaint the younger movie goers with the humor of early motion pictures.



■ *Friends of the Air*, one reel, 16mm. sound on film, black and white or Kodachrome, is released by Bell & Howell Company's Filmosound Library, 1801 Larchmont Avenue, Chicago. This expertly filmed study of bird life is accompanied by authentic recordings of bird voices and a narration that describes the importance of the details shown. Among the birds included are robins, wrens, bluebirds, brown thrashers, cardinals, jays, nuthatches and catbirds.

■ *A Chump at Oxford*, seven reels, 16mm. sound on film, black and white, running sixty four minutes, is released by Post Pictures Corporation, 723 Seventh Avenue, New York City. Laurel and Hardy appear in this film as two street cleaners, whose fondest ambitions are realized when a wealthy benefactor sends them to Oxford to acquire the education which they so obviously lack. Clothed in Eton jackets, the boys are subjected to "hazing" and other indignities encountered by the average new student. They assume that the dean's apartment belongs to them and they make themselves at home with his cigars and liquor. Many similar mistakes eventually convince the pair that they are not quite suited to college life.

■ *The 39 Steps*, 16mm. sound on film, black and white, feature length, is released by 16MM Pictures, Inc., 1600 Broadway, New York City. This outstanding thriller, with Robert Donat and Madeleine Carroll in the cast, is an excellent example of the directorial technique that has made Alfred Hitchcock one of the top men in his field. Packed with suspense, adventure and romance, the plot concerns the activities of a young man after a murder has been committed in his apartment. A spy ring, beautiful women, stolen plans and government intrigue add further complications and make this a highly exciting picture.

The clinic

[Continued from page 101]

at a single frame of 8mm. film and realize that it is expected to provide a screen image of several feet in width, you may well wonder how the scene details can be sharp at all. Imagine, if you can, the area taken on a single frame of film by a leaf on a tree in the far distance in a landscape shot. Yet, if it is not sharp, we hear complaints.

You must focus your camera correctly; if you do not, you will certainly get unsharpness. You must expose correctly; overexposure gives the effect of unsharpness. Your projector must be focused accurately; just a touch here makes a great difference. Your film must lie flat in the projector gate; a film that is warped by lack of care cannot be kept in accurate focus. And, lastly and most important of all, you would do well to avoid distant scenes and to concentrate on getting the best possible medium shots and closeups, the types of scenes that are usually of most interest anyway.

Telephoto If you happened to get a telephoto lens for Christmas, you have probably found out by now that you must focus more accurately than you have been doing with your regular lens. If you have no provisions for visual focusing in your camera, you might do well to purchase one of the simple range finders available at most dealers. With one, you can ascertain the distance from subject to camera in a few moments and thus avoid the film loss that would result from even a slight miscalculation. And one cannot afford to waste film in these times.

You might also consider the purchase of a tripod for use with your telephoto if you do not already own one. Of course, you should use a tripod for all filming; but, with a telephoto, you will find this solid support to be the only guarantee of scenes that are steady enough to observe in comfort. The slightest camera movement is so greatly magnified when a telephoto is used that only the shortest of the long focus lenses may be hand held with acceptable results. It is much easier to use a tripod than to search for a substitute

OFFICIAL *Scoops*
HOME MOVIE FIELD AGAIN

with the

TOP "NEWS THRILLS OF 1943"

SEE the big headlines of the war on your own home movie screen! The "Unconditional Surrender" Conference of President Roosevelt and Prime Minister Churchill . . . the meeting of Giraud and De Gaulle . . . the trip to Brazil . . . all included in one thrilling reel, together with the epic story of Stalingrad, the rout of the Japs at Guadalcanal, and the gripping tale of the Aussies who fight on in Jap held Timor.

Complete in **ONE** *Reel*
(VOLUME 1 OF 1943 NEWS THRILLS)

- ★ **Casablanca Conference**
- ★ **Victory Of Stalingrad**
- ★ **Jap Defeat At Guadalcanal**
- ★ **Aussie Raiders On Timor**

THE SEAL OF THE BEST IN HOME MOVIES
OFFICIAL FILMS INC.
425 Fourth Ave., New York City

ORDER FROM YOUR DEALER *TODAY!*
USE THIS HANDY FORM!

Please Send Official Films' VOLUME I of 1943 NEWS THRILLS, in size checked, to:

Name__________

Address__________

City__________ State__________

Ship C.O.D. ☐ Remittance enclosed ☐
Send complete Catalogue ☐ MO. I

8MM Short	$1.75	☐
8MM Feature	5.50	☐
16MM Short	2.75	☐
16MM Feature	8.75	☐
16MM Sound	17.50	☐

• Scenes in *West Point—Symbol of Our Army,* produced by Castle Films in cooperation with the United States Military Academy. Entire picture was filmed at wartime West Point.

NEWS OF THE INDUSTRY

DONALD MAGGINI

West Point *West Point—Symbol of Our Army* was produced by Castle Films, Inc., 30 Rockefeller Plaza, New York City, in close cooperation with the United States Military Academy, West Point, N. Y. This new 16mm. non theatrical release will be of great value to individuals and educational institutions in the study of the adaptation of army peacetime training to war conditions. The film is an accurate record of the preparation and discipline that the future officers and leaders of the United States Army experience before receiving their Bachelor of Science degrees. The entire picture was filmed at the academy at West Point, during wartime, and the various sequences were made in the classrooms, laboratories and in the field. The cadets are shown in field maneuvers under battle conditions, building bridges under fire, flying planes, crossing rivers in assault boats and engaged in other practice tactics. After viewing this rigorous training program, it is easy to understand the bravery and heroism of the members of our army.

Leading dealer dead Ben Klein, senior partner of the Philadelphia firm of Klein & Goodman, ACL, died suddenly at his home in that city on February 8. Many leaders in the photographic and non theatrical movie industry attended the funeral in Philadelphia, February 12. Mr. Klein was in his mid fifties and was a universally beloved character and highly respected in the photographic trade. His firm is one of the best known in the field. Mr. Klein had been a professional photographer and photo finisher before going into partnership with Mr. Goodman. Mr. Klein's early enthusiasm for movie making prompted him to organize a number of filming trips to near by points of interest, one of which was a very successful tour of the New York World's Fair. Mr. Klein aided in founding the Philadelphia Camera Club, and at the time of his death he was senior vicepresident of the National Photographic Dealers Association and a former president of the Photographers Dealers Association of Philadelphia. He is survived by his wife, a son Charles and five daughters.

Better Films catalog Better Films, of 792 New Lots Avenue, Brooklyn, N. Y., has just issued the *Victory C Bulletin,* which lists more than a hundred features that are offered for rental. This list is being distributed free. Better Films also announce that the firm will include, without charge, the five reel feature picture, *Target for Tonight,* and the two reel *List to Britain* with all rentals of 16mm. sound programs.

Abe Cohen consolidates Because of war conditions, Abe Cohen's Camera Exchange has consolidated its branch store, formerly at 336 Madison Avenue, New York City, with the main store at 142 Fulton Street, New York City. This arrangement will concentrate the personnel and merchandise in one location until the war is over.

Visual aid contracts The procurement division of the Treasury, on behalf of the Office of Education, has just awarded contracts to fourteen non theatrical producing companies for 105 visual aid units. Each unit will consist of a sound motion picture, from one to one and a half reels in length, a sound film strip and 5000 copies of an instructor's manual. The total expenditure on this project will be approximately $550,000. Prices for each unit vary from $3250 for 16mm. to $6000 for 35mm.

The contracts were awarded as follows: Atlas Educational Film Company, Oak Park, Ill., ten units; Bray Studios, New York City, ten units; The Calvin Company, Kansas City, Mo., five units; Defrenes & Company, Philadelphia, five units; Jam Handy, Detroit, ten units; Har Films, Inc., New Orleans, five units; Hugh Harmon Productions, Inc., Beverly Hills, Calif., ten units; Jamison Film Laboratories Company, Dallas, five units; Medical Film Guilde, New York City, five units; Photo-on-Sound, Inc., San Francisco, five units; RCM Production, Inc., Hollywood, Calif., ten units; Ray-Bell Film Company, St. Paul, ten units; Spot Film Productions, Inc., New York City, five units; and Emerson Yorke Studios, New York City, ten units.

75th anniversary 1943 marks the 75th anniversary of the founding of Sibley, Lindsay & Curr Company, of Rochester, N. Y. This firm has been handling MOVIE MAKERS in its photographic department since 1927, and we are happy to congratulate them on the completion of many years of service to their community.

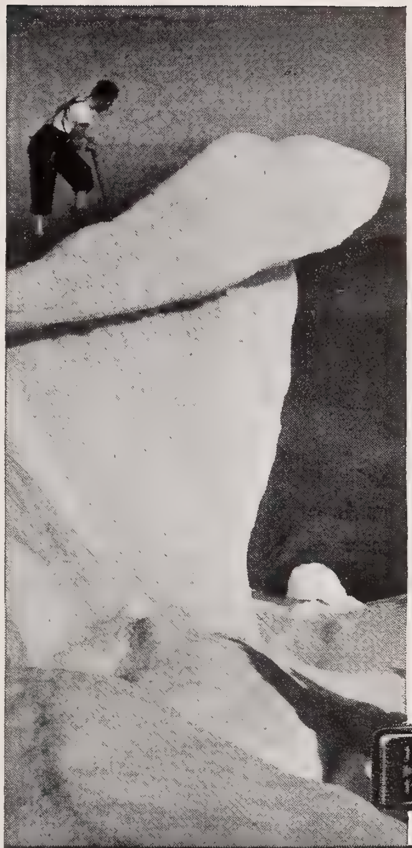
Free films directory The DeVry Corporation, 1111 Armitage Avenue, Chicago, has announced the release of a new *Free Films Source Directory*, which is now ready for distribution at fifty cents a copy. The list contains the titles of over 1300 films that are available free to schools, clubs, churches, hospitals and other non theatrical audiences. Each film is described and classified as to subject, type of picture, whether sound or silent, number of reels, running time and the name and address of the sponsors or distributors.

Washington film news

[Continued from page 84]

when most of his work was non remunerative. Welles looked at us for a moment as if we had insulted him, and then he replied, "They tell me that the rations for the boys on Bataan were pretty meager at times." Having been properly squelched, we were about to change the subject when he added, more kindly, "We think it's a good war; we want to win it."

Probably to keep on eating and to prevent the rent payments from lapsing, Orson Welles is currently before the camera in Twentieth Century-Fox's *Jane Eyre*, in which he plays the lead rôle of Rochester opposite Joan Fontaine's Jane. Unlike his previous features, Welles is neither director nor producer of this film—acting is his only chore. We thought, as we watched a



On Top

by Ray Atkeson

On your winter photo excursions, you may not be favored with the dramatic locations which Ray Atkeson, another Master enthusiast, enjoys. But you'll be able to make the most of any scene you shoot, with a quick reading from your Master. Because with your Master's quickly selective exposure dial you can determine, exactly, your negative results. Further, the highly selective viewing angle, and the precise WESTON instrument and photo-cell in your Master, give *added* assurance of complete picture satisfaction.

This winter, however, this word of caution is suggested ... *take special care of your exposure meter*. For there can be no more WESTONS 'til victory ... and even repair service will be very limited because every WESTON instrument specialist has an all-important war job to do. An *extra* bit of care will insure *extra* years of precise service from your Master. Weston Electrical Instrument Corporation, 626 Frelinghuysen Ave., Newark, N. J.

WESTON *Exposure Meters*

IT TAKES ALL WE'VE GOT!

It takes all we've got . . . . all our production to satisfy our national demands . . . . until we are again permitted to return to production for civilian needs we cannot deliver Neumade Motion Picture Equipment, except on priorities.

TRADE MARK
Neumade
PRODUCTS CORP.
427 WEST 42nd STREET NEW YORK, N. Y.

SOUND
FOR YOUR FILM

FOR EXCELLENT WORKMANSHIP—WE MAINTAIN SKILLED TECHNICAL STAFF, COMPLETE STUDIO FACILITIES AND BERNDT-MAURER EQUIPMENT.

Price List Free on Request

SPOT FILM
PRODUCTIONS, INC.
339 EAST 48 STREET N. Y. C.

THE BEST IN 16MM!

MAJOR COMPANY FEATURES
with outstanding stars including Laurel & Hardy, Hedy Lamarr and Charles Boyer.

UNDER SECRET ORDERS
with Eric Von Stroheim and Clare Luce

Also: Technicolor and Black and White Cartoons, Serials. *Write for Free Catalog.*

COMMONWEALTH
PICTURES CORP.
729 SEVENTH AVE. NEW YORK, N. Y.

2x2 SLIDES KODACHROME 16MM MOVIES

"SOARING SEA-GULLS" sequence: 12½ ft., $2.00! 25 ft., $3.75; 40 ft., $6.00. It's new—and fine!
"Golden-mantled Ground Squirrel": 50 ft., $7.50.
"Robin's Nest": 34 ft., $5.00.
"THE END," titles: 3 for $1. With fade-out, 50c each. Other subjects: Yosemite, Canadian Rockies, The Blooming Desert, San Francisco, Wildflowers, @ 18c ft.
(Kodachrome SLIDES: write for information).

GUY D. HASELTON
7936 Santa Monica Blvd Hollywood, Calif.

8 ENLARGED TO 16 REDUCED TO 8
Black and White or Kodachrome
GEO. W. COLBURN LABORATORY
Special Motion Picture Printing
995-M MERCHANDISE MART
CHICAGO

KODACHROME SLIDES
OF HISTORICAL PHILADELPHIA
35mm. Kodachromes in Ready-mounts of Independence Hall, Liberty Bell, Betsy Ross House, etc. 50 cents each. Send for free list.
KLEIN & GOODMAN
18 S. 10TH ST. PHILADELPHIA, PA.

●RECORDS●
MOOD MUSIC
and
SOUND BACKGROUNDS
The last word in sound effects
Send for free catalogue
THOMAS J. VALENTINO, Inc.
Dept. MM
1600 Broadway New York, N. Y.

few takes the other day, that he was exercising remarkable restraint in confining himself to acting. For Welles is a man whose brain thinks in terms of scenes, continuities, closeups, flash shots, dollies, dissolves and fade outs. His very pulse beats out the tempo of a script; his ears hear a music score before it is written. For such a man to limit himself to a task which represents only a portion of his abilities is difficult; Welles is exercising self control that, for him, is nothing short of remarkable.

Watching some of the shooting on the Welles set, and gazing wide eyed at the profusion of equipment and technical facilities, we thought how fortunate the amateur movie maker would think himself if he were able to work with facilities that were in any degree comparable to what the professional has. We thought this until we reflected that the essence of what we were watching lay not in the equipment, the lights or the camera or the special effects, but in the script, the brain of the director and the skill of the cameraman. These things—paper, brains and skill—are not items bearing large price tags nor high priority ratings. They are as available in the home living room as they are in the block long sound stage. Any good 16mm. movie—the Hiram Percy Maxim Award winners, for example—will bear out this contention.

* * *

AS WE GO TO PRESS: The lantern slide advertising business, long dormant, is doing a comeback as a result of the film stock curtailment. . . . Motion picture exhibitors have filed complaints with the OWI, OPA and WPB against itinerant 16mm. roadshowmen; this battle, being renewed again, dates back to the beginnings of 16mm. sound. . . . Jack Warner, of Warner Bros., says that, while films may not be able to write the shape of the peace to come, "they can at least dip the pen in the ink." . . . Shortage of 16mm. sound projectors for government use has become so acute that the government is using several kinds of advertising media to attempt to boost the supply from private sources. . . . John Grierson, the first man to make a motion picture labeled "documentary," has been appointed general manager of the Canadian War Information Board.

CLEAN FILM

The restrictions on travel being what they are, families are spending more evenings at home, and the projection of movies on these occasions has increased. This fact means that a popular film has more opportunity to collect dust and lint. Hence, it is wise to clean your films at the least signs of dust or foreign matter, *but use cleaners that are suggested by the manufacturers of the film.*

LEAGUE LOSES DIRECTOR

THEODORE A. WILLARD, FACL, a director of the Amateur Cinema League since 1930 and a charter life member since 1926, died February 3, in his home in Beverly Hills, Calif., after a long illness. Funeral services were held February 5.

Mr. Willard was born in Castle Rock, Minn., December 10, 1862. As a youth, he was much influenced by his uncle, Archibald M. Willard, artist and painter of the famous canvas, *The Spirit of '76.* Beginning as an engraver, before the days of the now universal photoengraving process, Mr. Willard started an artistic career which he always continued as a personal interest, although his business activity soon turned to mechanical and electrical engineering.

He will probably be best remembered as the inventor of the Willard storage battery which is manufactured by the company which Mr. Willard founded and with which he retained a close connection until his death. His loss removes from American life one more of the small company of great industrial leaders who developed and maintained large manufacturing companies to which they gave their names.

T. A. Willard was a pioneer in personal movies and, in their early days, he made a number of contributions to the improvement of personal cameras. Until illness intervened, he was an active filmer, uniting this expression of his artistic interests with another in which he achieved eminence.

An early visitor to the Mayan territory in Central America, Mr. Willard engaged in archæological research which added importantly to the body of knowledge concerning the great civilization of the Mayas. He watched the uncovering of the Sacred Well of Chichen-Itza and its subsequent excavation. Later, he recorded the advancement of Mayan archaeology in film and

Theodore A. Willard, FACL

wrote numerous books on this subject. He built a movie studio at Chichen-Itza, which served as a base for his filming and his explorations.

Mr. Willard's books constitute a valuable body of knowledge concerning Mayan life. He wrote *The City of the Sacred Well, The Wizard of Zacna, The Bride of the Rain God, Before Columbus, The Lost Empire of the Itzaes and Mayas* and, last, *Kukul-Can, the Bearded Conqueror.* He contributed to magazines and presented his films before various audiences.

Mr. Willard assembled thousands of feet of 16mm. film devoted to Mayan scenes, and he built up the most important library of still photographs upon this subject. As a writer, filmer and photographer of Mayan archaeology, he was known all over the world.

T. A. Willard maintained his interest in the Amateur Cinema League to the very end. A letter received from Mrs. Willard, a few days before his death, spoke of his pride in having been elected to the Fellowship of the Amateur Cinema League. His widow was the only close relation left at his death. To her go the sympathies of all members of the League on the loss of this great American citizen.—*R.W.W.*

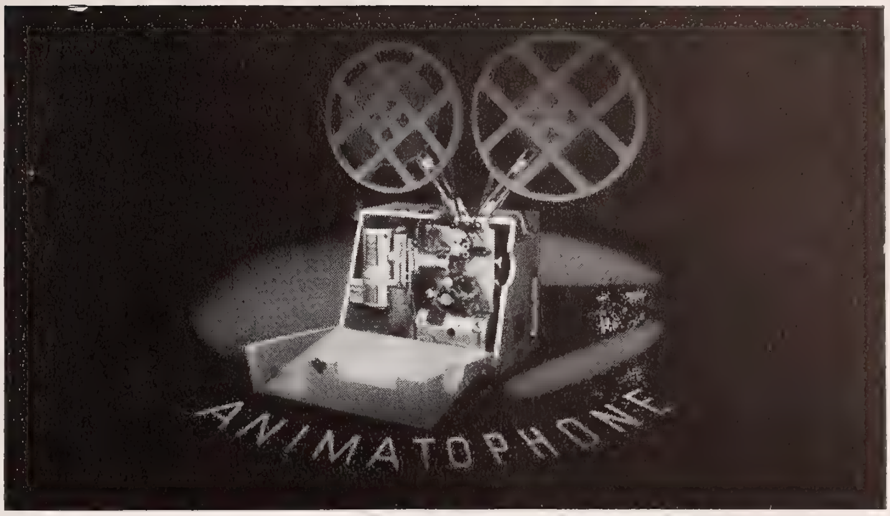
Homemade animation

[Continued from page 90]

miraculous feats in routine for the hero. They jump to stand on each other's heads, then return to their original places in a line. They disappear one by one. (Simply remove them, one at a time, take a few frames and repeat.) After Mr. Cat has seen their performance, he looks at the tent and, shaking his head, walks off.

He visits the North Pole, where live two penguins in an igloo. I used poetic license, placing penguins in an igloo. The set is a pretty one. I took it all in color film, as I did the rest, but the snowy ground (a sheet), the igloo (inverted biscuit warmer covered with cotton) and the black and white penguins, which I found at the same store where the cat had been, made the scene interesting. The cat enters, looks over the igloo, shakes his head and is about to leave, when the penguins get in his way and force him through a little routine dance of theirs before they allow him to depart.

In all the scenes where there is action, much time and patience were needed. I had to move each character slightly and then take a few frames. Sometimes a figure would fall over, and I had to approximate his previous position the best I could. When several characters were on the stage, I moved each just a little in the direction in which it was going and took a few frames; then I repeated this procedure



DYNAMIC

A VITAL TRAINING FORCE FOR VICTORY . . . WITHOUT EQUAL

Materially aiding in the increased Tempo of War Training, Victor Animatophones—the outstanding Sound Motion Picture Projectors in the 16mm field—are playing a vital role in instruction and inspiration for our millions in Military Service, Civilian Defense, and War Industries. There is no stronger training force than Sight—Sound—Sequence. . . . The almost continuous gruelling service these machines are receiving today, attests to Victor quality and precision craftsmanship developed painstakingly in years that have passed.

VICTOR REG. U.S. PAT. OFF. 16 MM

VICTOR ANIMATOGRAPH CORPORATION
242 W. 55th Street, New York
188 W. Randolph Street, Chicago
. . . DAVENPORT, IOWA
DISTRIBUTORS THROUGHOUT THE WORLD

PICTOREELS

Entertaining HOME MOVIES

popular— *Music!* —*classical*

12 New PICTOREEL Musical Playlets Starring
GERTRUDE NIESEN, RUDY VALLEE, FOUR MERRY MEN, GUY RENNIE
and a score of others. Singing—dancing.

100 ft. 16mm Sound Only—List Price: $6.75 Each

3 KEYBOARD CONCERTS—Classical, 3 Piano Ensemble
#1—Johann Strauss and Chopin
#2—Schubert Waltzes
#3—Tschaikowsky, Rachmaninoff and Korsakoff

Each Film 350 ft. 16mm Sound Only—List Price: $17.50 Each

ASK YOUR DEALER FOR PICTOREELS

PICTORIAL FILMS INC., RADIO CITY, NEW YORK

Bass
PAYS CASH!
FOR YOUR
CAMERA

For
MOVIE MAKERS
If you no longer grind them out (you're putting Japs or Huns to route), then have them send your stuff to me and note how generous I'll be. If I can use the stuff I'll bite . . . and you can bet my price is right.

Charles Bass President

I buy . . . sell or trade
FILMO REVERE
BOLEX MOVIKON
CINE-KODAK SPECIALS
PROJECTORS, ETC.

WRITE DEPT. C

Bass Camera Co.
179 W. MADISON ST., CHICAGO, ILL.

NEW ONE REEL COMEDIES IN 16MM SOUND

Starring Bing Crosby, Bob Hope, Shirley Temple, Joe E. Brown, Myrna Loy, Jack Benny, Al Jolson, Zasu Pitts, Buster Keaton and others.

List Price: $18 each—Dealer discount

Comedy House
130 W. 46th St. New York, N. Y.

CASH IN ON WARTIME PHOTOGRAPHY

—while preparing for sound future careers! Trained men and women photographers are needed now more than ever before. Qualify at largest, oldest school that has trained many of today's most successful photographers. Over 450 N.Y.I. trained men winning promotion, higher pay in photo divisions of Armed Service. Resident or home study courses. Big FREE book gives details. N. Y. INSTITUTE OF PHOTOGRAPHY, Dept. 105, 10 W. 33 St., New York, N. Y.

TWO *NEW* SERVICE SHEETS

When you project sound
. . . a full discussion of the basic technique of handling sound on film projectors — important information for schools and industries training new people to handle sound projectors.

Buying used equipment
. . . what to look for and what to guard against when you purchase second hand movie goods —an excellent survey that will guide your buying during wartime shortages.

These Service Sheets are available free of charge to any member of the Amateur Cinema League. A postcard will bring your copies, if you are an ACL member.

AMATEUR CINEMA LEAGUE, INC.
420 Lexington Avenue, New York, N. Y.

THE KEY SOURCE OF MOVIES TO "HELP WIN THE WAR"

New free catalog of 16mm. films on the home and war front everywhere including "FRENCH UNDERGROUND FIGHTS ON"

BRANDON FILMS 1600 Broadway New York City

until the desired action was complete.

Mr. Cat goes to Birdland, where some very strange bead birds reside in some really fetching birdhouses. The birdhouses I borrowed from an obliging sports goods storekeeper. This scene has all colors. Of course, Mr. Cat shakes his head again, here, and leaves.

The part that I consider as the masterpiece is where Mr. Cat comes to look at the house of Mr. Mouse. Now, the Mr. Mouse which I found is an elegant, sophisticated creature of gray and white beads. His house I made of yellow construction paper, in the form of a huge wedge of cheese, gluing silver windows on it, to complete the modern setting. The cat enters, and Mr. Mouse, his mortal enemy, comes around his house with a gold sword in hand. Before Mr. Cat can explain his errand, Mr. Mouse starts for him, causing Mr. Cat to rush in, to wrest the sword from Mr. Mouse and throw it to the ground. Next, my subtitle has Mr. Cat explain that he came merely to look at the house. He shakes his head and leaves.

The animation here became just what I desired. I walked the cat in, taking a few frames after each adjustment of his position. Then I started the mouse around his house. When they came together, the transfer of the sword from one hand to the other I made by using cellulose tape. I took a few frames with the sword in the cat's hand, and next I let it be seen on the ground. It worked!

When the cat returns to the witch, he still has not found the kind of house he desires. She bobs about and, waving her wand, makes appear a big yellow crepe paper pumpkin. Another wave, and a door and window appear on it. These I glued on, one at a time, took a frame and glued on the next one, for another picture. The cat I moved each time, too, and had him step back and move his hands upward in amazement.

The cat is about to thank the witch when—poof! She disappears. Then, in a single file parade, all the people whom the cat has visited come trooping by to look at his house. The clowns of the circus cannot resist doing another set of tricks. I placed one on the other's head, and then took a frame; then they jump down again, and I took another frame; finally, they do chorus routines, as I lay them down, one at a time, and then put them up again, taking a few frames between each change. I used plenty of footage for this part. When I do another picture I shall be sure to do something of this sort. It was most popular with my audiences.

The back drops were large colored cardboards. Here, I used different intensities of blue, to make the color scheme pleasing. The circus tent scene needed a vivid blue; the igloo scene required a pale gray blue, as did the scene with the gray and white mouse. Paint and paper stores have these.

Oh, yes, I had grass. A florist shop sent me some very realistic grass on a mat. I shall use it many times in making titles, and for other scenes. At the florist's, too, I found some dark green artificial fern, used in wreaths. This makes wonderful shrubs and distant clumps of trees.

Cellulose tape was indispensable. Purple hills stuck to my cardboard backdrops, in scenes where I wanted distance, and pulled off easily when I wanted the same backdrop to appear close.

The hurricane scene at the beginning of the film was interesting work. I set an electric fan on a chair. It took some practice before I got the right angle and speed for the cat's cardboard house to shake back and forth, before finally giving up and blowing away. The result is gratifying.

To get the little figures to walk without too many jerks, I watched people walk and tried to have my figures' arms move realistically when they took a step. For instance, when the right foot was forward, taking a step, I had the left arm swing forward. I kept turning the heads a little, this way and that, to avoid stiffness. After each such adjustment, I took a few frames.

All this time, I worked three feet in front of two No. 2 flood bulbs in reflectors. My camera, a 16mm. Eastman Ciné-Kodak, stood on a tripod just slightly behind and a little to the left of the lamps. I know a little now of what movie stars undergo in working under the heat of the kliegs. I kept the lights on full, most of the time. My only film wasted was in turning the lights out, to adjust a scene, and then, in my eagerness to resume action, switching the dim on by mistake.

The titling and editing were as interesting as making the picture. I think that I have since seen at least six designs of rollers for long titles. At the time of my movie, I had none, but I did have a card titler. I put an orange Hallowe'en napkin in the little square, for the background. Then, on a long, two inch wide strip of cellophane, I printed, in India ink, the name of my movie, the cast of characters and other information. Then I started the camera clicking and slowly pulled the strip through the titler and over the orange paper napkin. The effect is surprisingly good. The movement is jerky, because I did it by hand. Next time, I shall use my new roller equipment.

The dialog is in verse when the witch speaks, and I used black printing on orange paper.

In all, I used 200 feet of film and I had to eliminate almost fifty feet, because of my mistakes with the lights and because I made some titles that I later changed. My completed picture of approximately 150 feet runs a little more than five minutes. It is not long, but it entertains children and adults alike, whether it is run backward or forward, and for the first or the fifteenth time. It kept me entertained for weeks.

Surely, here is a worth while wartime project. It may not be something new under the sun, but it is something near enough to new for me.

Starting and stopping movies

[Continued from page 93]

of our great Army dreadnaughts of the air. It begins, with understandable effectiveness, with a flight of planes in the air on a bombing mission. Then, as the last target is left in flames, the film doubles back to the factory from which these giant bombers came. It asks the questions, "How did they get that way? What lies behind the scenes?" This is the essential technique of the "end product" opening: (1) begin with the end product and show it in action; (2) catch interest in this way and then double back to show its beginnings; (3) continue with its production to the finished article and (4) conclude, at last, but still more effectively, on this end product again in operation. Our single frame of illustration suggesting this introductory pattern is from *Boys' Life*, a recent film made for the Boy Scouts of America on the meaning and importance of their magazine.

Fourth of our formulas for getting under way cinematically is one that we shall call the "contrast" beginning. Used most often in connection with persuasive films, it is well pictured in the pair of frames of the two boys—one downhearted amidst the drab surroundings of his tenement existence, the other buoyant with new hope at the orphans' home. The essential question posed by the contrast opening is always some form of "Which, then, is better, that . . . or this?" From such a beginning, the film goes on to picture in full detail the vital benefits offered by the group or institution that it presents. At the end, if the film is successful, you answer "This!" . . . and sign a pledge card on the spot.

Beginning No. 5 is a simple one, but useful, seen often as introduction (and continuity theme) for reels of travel or geographical study. Called arbitrarily the "device" opening, it makes use of one or more artificial "gadgets" to get the story started—maps, models, animation and similar *dei ex machina*. It is a straightforward, relatively plodding scheme for beginning a picture, but it has the considerable advantage of working as well if made *after* the main body of the film has been shot as if it were made concurrently with the rest of the picture.

Last of our half dozen standard plans for departure is one which is commonly called the "dramatic" introduction—and for obvious reasons. Its purpose is to win immediately and with intensity the attention of an audience, and its method is one of vivid, often mysterious, dramatic "punch." In our illustration—drawn from *Queens is Ready*, by C. Manley DeBevoise, ACL—we see a splendid sample of this kind of opening, as a bridge is apparently bombed to launch a civilian defense film on the borough's air raid preparations. Another current example of the dramatic opening pattern is to be found in *Safeguarding Military Information*, also released by OWI, in which contrast combines with dramatic shock to produce an introduction that one does not soon forget.

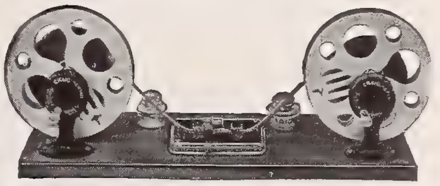
These are six of the standard formulas for film beginnings that are most often used and most easily adapted to your own uses. The endings are as numerous and as simple to employ. Ending No. 1 is the familiar sunset, corollary to the straight opening and classic example of the "falling" or decelerating conclusion. Other well known versions are the series of increasing long shots, as the camera draws away from a stationary subject, or the lengthy scene as a moving subject draws from the camera (a ship, a train, a man on horseback or the lone figure of the forlorn tramp—Chaplin—shuffling off into the distance).

The "rising" or accelerating conclusion is more difficult to effect and consequently less common in personally made movies. But it can be achieved, as attested in our frame drawn from a New York World's Fair picture by Albert H. Ely, ACL. It is, obviously, the opposite of ending No. 1, in that emotion and excitement are built up instead of tapered off. Highly effective if properly executed, it is most successful when it uses the adjuncts of narrative, sound effects and music.

Endings No. 3 and No. 4, although verging into the class of special purpose conclusions, are still not difficult to employ. The first of them, illustrated by the handsome blond male, we have called the "prophetic" finish. It is used most often in socially minded movies which have just portrayed the important strides which have been taken in solving a certain problem. "Much has been done," says the film in essence, "but much remains to be done . . . *What* of the future?" There follows, then, a brisk, inspiring series of strong young men and calm young women looking confidently into that future which the film has just dumped, with a question mark, on our doorstep. Ending No. 4, on the other hand, leaves no loose ends hanging. It is the "cyclic" or "this is

CRAIG
Home Movie
EQUIPMENT

Craig *Junior* Combination



Here's a swell unit—has pair of Craig Junior geared Rewinds, Craig 8mm. and 16mm. Junior splicer, bottle of Craig Safety Film Cement and a water container. Sells complete, mounted on 21-inch varnished wood base, for........$8.95
Craig Junior Splicer only..............$3.95

Craig Cinetints

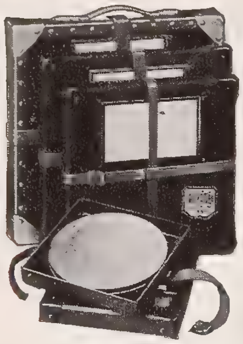
are used to put life and color into your black and white movies. Colors are: Red, Orange, Purple, Blue, Amber, and Green—dyes are crystal-clear and insure perfect transparency. Swell for black and white title, when used with Kodachrome—instructions furnished with each box. Cinetint kit, complete with 6 colors, $3.25. Each color, 55c a bottle.

Craig Senior Splicer

Is used for all 8mm. and 16mm. sound or silent film—four simple operations without wetting film—give you permanent splices accurate in every detail—guaranteed to stick—has cutter and a dry scraper, priced $10.95 complete. Buy Craig Home Movie Products from your photo dealer!

CRAIG

CRAIG MOVIE SUPPLY CO.
Los Angeles San Francisco Seattle



TRADE FIBERBILT MARK SHIPPING CASE

WE DO OUR BEST TO SERVE OUR COUNTRY FIRST—AND SERVE YOU BEST THAT WAY.

FIBERBILT CASE CO.
40 WEST 17th ST. NEW YORK CITY

MOGULL'S FILM RENTAL LIBRARY
8, 16 & 35M Sound-Silent
Comedies, Musicals, Religious, Travels, Cartoons, Industrials, War Releases! List Free! Cameras, Projectors Bought-Sold. Trades! Time Payments!
60 W. 48th St., N. Y. (Radio City)
Nationwide 7,600 FILMS Membership FREE!

Keep up with your hobby in wartime by reading MOVIE MAKERS . . .

You may have less time for filming — shortages may cut into your movie making, but you can keep pace with current filming trends through

MOVIE MAKERS

Cameramen everywhere are discovering new solutions to wartime limitations—new homemade devices are constantly being invented—the hobby and the profession of filming are changing and improving constantly. You can keep up with these developments by reading MOVIE MAKERS.

War is bringing big technical advances in filming, and you will want to read about them in MOVIE MAKERS.

$3.00 a year

MOVIE MAKERS
420 Lexington Ave. New York, N.Y.

EDWARD G. ROBINSON
in
"Thunder in the City"
Our First New Feature Release for 1943
in 16mm. Sound—A Major Company Production
ASTOR PICTURES CORPORATION
130 W. 46th St. New York City

FOR FUN AND RELAXATION MAKE MOVIE TITLES
in 6 Vivid Colors or Black or White
• You will have the time of your life—pleasure packed hours at your hobby—with America's finest Color Title Maker. You can harmonize colors and tailor your titles to your own individual taste. For easy efficiency and beauty, A-to-Z is a triumph of modern design. Buy
• A-to-Z COLOR TITLE OUTFIT •
Only $6.50 complete
Contents: 6 jars of brilliant colors; 10 sheets of acetate; 10 backgrounds; 12 script alphabets; Numerals; 1600 initials; 30 Figurettes; Special Title Frame; Distance Chart; easy instructions. FREE—Sample Title Kit—Try our easy method. Buy A-to-Z at your dealer or send $6.50 direct.
A-to-Z MOVIE ACCESSORIES
175 Fifth Ave., Dept. M38, New York, N.Y.

where we came in" pattern of polishing off one's movie. You decide to film "Water," let us say, and begin sensibly with the ocean. Your sequences then progress through (1) clouds drawing water; (2) clouds dropping rain; (3) rain making streams; (4) streams flowing into rivers; (5) rivers flowing into the sea—and there you are, right back where you started from. In our illustration, the cruise ship which opened the film, by sailing from San Francisco for Honolulu, now closes the same picture by sailing from Honolulu for San Francisco.

There is one further formulized ending which is of great value on certain occasions, especially in connection with welfare and other persuasive pictures. This is the conclusion known commonly as the "recap," or recapitulation. In it, as the film draws to a close, short flashes of from six to a dozen shots seen previously in the picture are repeated, or recapitulated, on the screen in a pictorial roundup or review. Because of the staccato pace of this quick cutting and the strangely increased impact of the recurring images, the "recap" ending is distinctly a rising conclusion, with possibilities for great dramatic power. As with certain other of these patterns, its effectiveness is markedly enhanced by the complementary use of a full sound accompaniment.

Turning to drama

[Continued from page 91]

acter bits and lent a spotlight and two No. 4 flood bulb reflectors when more light was needed on large sets. Almost all the lighting was done with my own three stands, however.

To avoid blowing fuses and to make outlets available where they were wanted, we borrowed a heavy flexible cable to one end of which a multiple plug box was attached. The other end was connected directly to the line fuses at the location. Thus we avoided danger to the house circuits.

For determining exposure, I developed a gray card method that gave good and uniform results. By trial and error, I mixed a gray paint on a card, eighteen inches square, that gave a meter reading half way between that which would be given by a dead white card and a flat black one. I placed the gray card at the center of action and took my meter readings on it. Actually, I found that a somewhat smaller exposure would have been better, as faces tended to burn out white if the actor moved a trifle closer to a light source. This result is more objectionable than loss of detail in dark clothing. I found the scheme, however, to be much more reliable than meter readings taken in any other way, and, under greatly varied light conditions, tables of distance and number of bulbs could not be trusted.

The final series of tests was in the matter of makeup. A small but good panchromatic makeup kit was purchased, and, after a little experimenting on the heroine, my wife could do a beautiful job and make a pretty girl even prettier to the eye of the camera. No makeup was needed for the men, except a little on the juvenile and some burnt cork on the whiskers of the villain. Makeup tests were made by still pictures.

All this preparation occupied a good two months. When, at last, the time for shooting arrived, I felt confident that everything was ready and would proceed smoothly. Actually, my troubles were just beginning. The first difficulty was to get the needed actors assembled. I could get all but one, for instance, and then I had to start all over to find another date. This trouble, of course, could and should be obviated by making definite advance dates that would take precedence over social engagements.

Since all hands, including myself, were completely green, shooting proceeded in the beginning at about one third the speed anticipated. Then came the vicious circle. Since it was hard to get the cast together, we carried the sessions too late into the evening and tried to hurry the shots. Every one would tire, not enough time would be taken for rehearsing action, and I would make such errors as not resetting focus or not changing the finder to match a change in lens.

Sometimes, I omitted "slating a shot" to my intense regret when the time came to edit.

If the mistakes were too glaring, that scene would have to be retaken later on, with further delay. In some cases, a retake was impossible, and that fact accounts for the worst of the scenes that remain in the finished picture.

Almost every human error which developed could be directly traced to too much haste. Toward the end of the picture, things went more smoothly, with correspondingly better results. The obvious prevention of such troubles is prearranged shooting dates and less haste.

All told, we put in five long evenings, of eight hours or more, plus several shorter evening sessions. Two full Saturday or Sunday afternoons and three two hour periods took care of the outdoor shots. In addition, I spent a few hours making some scenic shots which did not require any action. A total of 2200 feet of film went through the cameras which finally cut to 1450 feet. I usually allow for twenty percent waste in editing, and I feel sure that by more careful planning and less haste a dramatic production could easily be held within this limit. Here, incidentally, is the greatest difference between the amateur and the professional. To the former, the cost of film is the main item of production, while to the latter the cost of film is a very small part, and scenes are retaken until they are perfect.

At first, I showed the reels to the cast just as they came from processing, but I soon learned that the jumbled order of the shots was meaningless and rather discouraging to them. Thereafter, I always did a "rough cut" of the shots before letting anybody see them. With fifty to seventy five scenes to be spliced in proper order, I was at first completely "stumped" as to how to handle them. Finally, I took a clean cardboard carton, cut short slits an inch apart around the edge and numbered these slits in pencil. Then I dropped each scene into the carton, placing the leading end in the proper numerical slit. The result was a box full of black snakes, but the film came out without tangling. Assembling the shots was simply a matter of tearing off the slating frames and splicing the scenes end to end. The film was then ready for the first actual editing cut.

Not many trick effects were used. Two double exposures and a few dissolves were made. For fades and wipes, I relied on dye.

Titles were all homemade. Here, we did our best to dress up the picture in theatrical style. All the opening titles were hand lettered by my wife, in white on black cards. *Beside the Point* dissolved into *or* and this word, in turn, into *The Righteous Rumrunner's Recompense.* Credit titles followed, which dissolved into each other. Next, twinkling stars appeared on the screen, across which a comet moved, uncovering the word, *Starring.* The four leading characters then were introduced in order of appearance, the faces of each showing above his own name and that of the character he played. Finally, the rest of the cast were listed in a scroll title, which faded into the introductory subtitle of the picture. All subtitles were made with magnetic letters, white on back.

Spoken titles, of which there were many, have to be cut in at exactly the right point of movement of the speaker's lips. I found that my single frame, still type of viewer was incapable of picking out this exact point; so, I purchased one of the viewers which show the picture in motion.

At last, all the pieces began to fit together and the picture began to assume its finished form. During the last editing, the music was selected, nineteen records in all, some of which, such as the villain and love themes, were used several times.

A preview for the members of the cast and their families was held. Even the leading characters were surprised and delighted at the performance. The "World Première" followed a few days later at the opening of the yacht club; then there were two public paid showings to audiences averaging a hundred and fifty. These showings were followed by several request screenings for those who had missed the earlier ones.

We all still get a laugh from some of the melodramatic nonsense in the picture and enjoy the whole thing. That is why I say that, in spite of all its defects, *Beside the Point* has been a definite success.

Schools film traffic problems

[Continued from page 96]

that the amateur film maker can *suggest* an accident much more effectively than he can *depict* it.

What lead title shall I use? This question is always troublesome to the film producer. What is the purpose of the title? Certainly one function is to arouse an interest in seeing our picture. Hence, our title should sound interesting, perhaps have a catchy use of words. In addition, we usually want to have the title suggest the content of the film.

How does one go about working out a title? Perhaps it would be helpful to look at the approach used by one school. The film made at Galion, Ohio, deals with practices in driving a car. Briefly, the movie tells the story of a high school boy who is extremely courteous to his girl in ordinary matters, but who forgets all the rules of courtesy when it comes to driving a car. What are some of the elements of this situation that could be used in getting an effective title?

In the first place, we have to consider the sophisticated outlook of the high school student toward whom this film is directed. Then there is the element of courtesy. This situation suggested the use of the word "knight." There is the element of the car. There is the "boy meets girl" element. Out of the cooperative thinking on these factors came the following list of possible titles —*A Knight and a Car; A Maid and a Motor; A Girl, a Boy and a Car; A Knight for a Day;* and *A Knight Falls.* The last title was chosen by the Galion group.

Similarly, the Upper Arlington, Ohio, film might have been called *How to Ride a Bicycle.* Instead, the students, after much discussion, choose *Safe Cycling* and *Pedal Pushers.* A film dealing with riding tricycles was called *A Tike on a Bike.* The Montpelier film, whose thesis was the need for crossing the street at the corner was called *Between the Lines. Learning about Turning* was the title given to the film on how to turn a car around. *Sing a Song*

G

"Goerz American"

PRECISION

OPTICS

since

1899

★

BECAUSE OF THEIR ACCURACY THEY ARE DEPENDED UPON BY OUR ARMED FORCES ON LAND—ON THE SEA —IN THE AIR—

★

"GOERZ AMERICAN"

PHOTO-LENSES

play an important part in the war program and our production is now keyed to fill the requirements of our Government. Within limitations we may still be able to supply Goerz lenses, of certain types and sizes, for civilian use. We suggest your inquiries through your dealer or direct.

Address
DEPT. MM-3

C. P. GOERZ AMERICAN OPTICAL CO.
Office and Factory
317 East 34th Street New York

SOUND ON FILM
Rent—Exchange—Sale
USED SOUND FEATURES FOR SALE REASONABLE
CINE CLASSIC LIBRARY
1041 Jefferson Ave. Brooklyn, N. Y.

Kodachrome
MAPS·*Charts*·FINE TITLES
Geo. W. Colburn Laboratory
Special Motion Picture Printing
995-M Merchandise Mart, Chicago

of Safety was used at Bexley, and so on.

That even a good thing can be carried to an extreme was demonstrated by the suggestion that a safety film be titled *Stop! You're Killing Me.*

Some of the successful filming techniques were born of sad experience. A difficulty encountered in the course of the Dover, Ohio, project will illustrate this statement. One important part of the film, *Jack Finds a Way,* is a sequence in which Jack lies in his hospital bed and recalls several traffic situations which we have seen earlier in the film. How should they get these flashback scenes? The answer seemed to be simple—have the necessary footage duplicated. The trouble is that, when original and duplicated film are spliced together, we get a noticeable change in focus during projection. In other words, we have to refocus the projector every time that we go from the "dupe" to the original, or vice versa. This situation is caused, of course, by the emulsion (which carries the image) being on opposite sides of the base in the two versions.

As a result of meeting this problem for the first time, the Dover group had to reenact and refilm a whole series of scenes. This was no small task.

Another problem, always troublesome, concerns the amount of footage to take. A major Hollywood feature frequently involves shooting 200,000 feet of film in order to emerge with 10,000 feet in final edited form. One big industrial picture is 1800 feet long, and it involved shooting 78,000 feet of film. Of course, neither cost nor necessity could possibly justify such lavish use of film in amateur pictures. But how much is needed? What shall be our standard?

I think that the experience of our participating schools can give us some clues. Since raw film was furnished by the Bureau, there was not the usual stringent need for conserving film. As a matter of fact, participants were encouraged to lean toward taking too much film rather than too little. Assuming that the films in the project are, in general, effective, it should be helpful to know that the average participant used twice as much film as appeared in the final edited version.

Another film producing problem involves properties and costumes. For example, one scene in *Pedal Pushers* shows Johnny, who is late for school, rushing into the school building and, a second later, sliding into his classroom seat. The indoor and outdoor portions of the sequence were made on entirely different occasions. In screening the first rough cut, we found that we had Johnny tearing into school in a light shirt and, a second later, sliding into his seat in a dark shirt. This costume change was a bit sudden for credulity.

How can one prevent such occurrences? In some projects, a student was assigned to keep a written account of the costumes and the properties. Our own Department of Photography makes such a record a part of the shooting script.

An interesting technique which should lead to even greater accuracy was used by the Dover schools. Here, a member of their Photography Club was assigned the job of taking a still picture of each scene. Thus, there was a completely accurate record of the costume worn by each member of the cast and of the properties used in that scene—a whole range of details, some of which would almost certainly escape the memory.

The value of this device was apparent when the question arose one day as to which of Jack's arms had been bandaged in a previous scene. It would have been decidedly embarrassing to have the bandage suddenly shift from the left to the right arm. The still picture of the previous scene provided the answer.

The Traffic Safety Film Project has taught us several things about film production. In the first place, we know that even a neophyte in the field can make good films, that it is possible to "start with the second film." Second, we have a pretty good idea of the kind of problems which cause the beginning film producer difficulty. The important problems are not very many in number, nor in themselves difficult to solve. Third, we need ways by which film producers can solve their problems cooperatively. This exchange of experiences can take place in many ways—informally, in movie clubs and through the pages of this magazine.

A club serves armed forces

[Continued from page 102]

tions more interesting, it was decided to play phonograph records through sound equipment. This plan has been followed each month. The M.M.P.C., happily, owns its own projector, screen and dual turntables. Each month, different members of the club volunteer to take the equipment to the St. Nicholas Service Club, set it up, present the program and return the equipment to the club's headquarters. It would be equally possible to use the personal equipment of the amateur who is giving the show.

In the event that insufficient amateur films are available, it might not be difficult to supplement the program. Each number of Movie Makers contains suggestions of available films which could be projected. There are also libraries from which films may be rented for a small fee. Rental film libraries with excellent selections of films are operated by the Y.M.C.A. Motion Picture Bureau (which also distributes films for the Office of War Information and which has offices in New York City, Chicago, Dallas and San Francisco) and by the British Information Services, Film Division, with branches in New York City, Washington, D. C., San Francisco and Los Angeles.

PUBLICITY

It must be understood that the shows do present a definite publicity problem. As service men are moved about the country with great rapidity, the audience is usually different each time. Steps must be taken, therefore, to see that the service men in the city at the time of the show should know about it. In the beginning, the audiences were disappointing, and it was soon proved that it was not the quality of the films, but rather the lack of publicity which was at fault. This was borne out by the large audiences which have since come and by their enthusiastic appreciation of the shows.

In order to publicize the shows, the M.M.P.C. made up small posters to announce the programs. These were placed in the service centers in the area, in the recreation rooms of the U.S.O. and in other places where service men gathered. In addition, posters were put up in all the main photographic stores of the city, where service men who were camera enthusiasts might see them. It is not evident from which source the major part of the audience comes, but it is a fact that now the St. Nicholas Service Club is crowded to capacity each month when an amateur movie program is given.

After posters were printed, the problem arose as to how they were to be distributed. It was felt that while it would be satisfactory only to mail them to the Army camps in the vicinity, a personal presentation was needed in order to be sure that the camera stores and recreation centers would not forget to put them up. The St. Nicholas Service Club soon found a few volunteers among their younger members who were willing to spend the few hours necessary to send the posters around. In all probability, had this plan not worked out, it would have been possible to find movie club members to volunteer for this work. Another possibility would be to appeal to the A.W.V.S., which maintains a junior unit, with workers who do jobs of this type after school.

The New York press has given a splendid reception to this project. There have been repeated notices of the plan in the photographic columns. The St. Nicholas Service Club informs us that, with the exception of the special dances, the monthly shows of the

M.M.P.C. are now their most popular feature.

So, here is a service which the amateur motion picture "fan" and the various motion picture clubs throughout the country could well give, to put their hobby to constructive use during wartime.

What polarizing does

[Continued from page 103]

surface, the effects are less marked; at ninety degrees, no control is obtained. It is not necessary to measure angles; the most effective angle can be found readily by looking at the subject through the polarizing filter.

Reflections from lights or light backgrounds may be subdued to show texture and pattern in such surfaces as grained wood, linoleum, tile, brightly painted and lacquered objects, fabrics and leather. As before, the most effective angle is about thirty five degrees to the surface.

Reflections from metallic surfaces, such as polished metals, metals covered by transparent lacquer, oil or water, metallic pigments in printing inks, such as aluminum or bronze, are not polarized. Therefore, such reflections cannot be controlled by a polarizing agent.

The exposure increase is one stop; that is, two times.

The possibilities of this subject make it difficult to say just what applications will be most valuable to any one movie maker. Polarizing filters are, however, challenging tools, by which interesting effects may be achieved, and their limits are imposed only by the imagination of the user.

Releasing Geraldine

[Continued from page 94]

to help people forget their work, their problems and their pains. We were going to show people how to escape from life by escaping into it.

And so, for the past few months, Geraldine and I have been roaming the land. We have been digging deep into library files. We have been talking to people. We have been blue printing unchartered domains of pleasure.

I don't know who has been more surprised—Geraldine or I—to find in our course of research a new design for living in those off hours of man which make his on hours bearable. It took my hobby—Geraldine—to find the hobbies of others, and through them to show still others that amateur movie making, even in these times, had its place in the world. Having a hobby is a way in. It is a way out. It is surcease and it is release. To the many who have not opened the iron door, here was a key to its lock. Here was an opportunity for movie makers to show the way to others.

We bumped into a man who, as his hobby, comes home each night to construct model airplanes. We discovered a dozen newsboys, who, after working hours, met to make block prints. We interviewed society "debs" who went in for painting theatrical scenery. We even found an old lady of eighty who was trying her hand at portraiture!

Geraldine and I found one thing in common—a man with a hobby made his own design for living and usually found happiness in it. In times of stress, there is no medicine to equal tatting for the ladies and whittling for the men. Hands that are precision trained do not fidget. Hands that are controlled seldom fail to relax a person.

There is no end of hobbies to which one may turn. There is wood carving and there is weaving; there are jewelry designing, clay pottery, type setting, puppetry, furniture making, soap sculpturing and coin collecting. As a matter of fact, collecting is a hobby all its own.

Every man remembers how, as a boy, he collected birds, eggs, sea moss, shells and stamps, as well as those many "gadgets" that were advertised in the exchange columns of magazines and newspapers. An adult's hobby may be the more dignified gallery of old masters, but it is still regarded as a collection.

What is your particular hobby? What is the hobby of your next door neighbor? What is the hobby you can recommend to the bored, the bitter, the unnerved, the excitable, the irascible?

Astronomy may be the answer to life beyond from the earth of your daily humdrum job. In the field of sports, there are hunting, fishing, bowling, hockey and ice skating. There is also nature hunting with glass and net.

A hobby is an individual quest. A carpentry shop may have a lowly beginning—a work bench and a minimum of tools and materials—perhaps nothing more than a jack knife, pliers, a little wire, a hammer and a small saw. But a craftsman knows that the secret lies in becoming efficient with the little that he has on hand.

Of course, hobbies vary according to the season of the year. There are limitations of weather, but, with spring, these horizons are lifted.

Geraldine and I met a city man who had started to raise vegetables because beets, corn, tomatoes and turnips would help in a food shortage. As a result, he forgot all about his troubles in the pleasure of gardening. And our film of his success has encouraged other prospective city gardeners.

A garden does more than merely bear the fruit of nature. It makes for an assortment of friends. It gives one an opportunity to exercise, to escape

FRESNEL PHOTOSPOT

THE MAN'S SIZE, ALL PURPOSE SPOTLIGHT OF PROFESSIONAL POWER AND FLEXIBILITY

12 Outstanding Features:

- 6" Fresnel Lens
- Focuses from 1' spot to 6' flood at 5'
- Focuses to give soft or sharp shadows
- Hinged front opens for wide flooding
- Welded steel body, completely ventilated
- Yoke fits table base, tripod, light stand
- 10' approved asbestos cord and switch
- Burns 300, 500, 750 w. & Kodachrome lamp
- Swivels in any direction on tension pivots
- Cool Bakelite focusing and tilting handles
- 500 watt, 50 hour life projection lamp, $2.20
- Adjustable stand extends to 6' 10", $2.95
- Valuable, expensive accessories include framing mask, diffuser, color filter kit

$14.95

Mail Orders Filled

Willoughbys

32d St. Near 6th Ave., N.Y.C.

16mm SOUND on film

Recording Studio and Editing Facilities

BERNDT-MAURER RECORDER

GEO. W. COLBURN LABORATORY

995-M Merchandise Mart Chicago

COMPLETE RENTAL LIBRARY

16mm. Low Rates 8mm.

Send 10 cents for NEW Catalogue

Bigger than ever.

NATIONAL CINEMA SERVICE

71 Dey St. New York WOrth 2-6049

PROTECT FILMS AGAINST CLIMATE, SCRATCHES, STAINS, FINGERMARKS—THE WAY THE U. S. GOVERNMENT AND THE HOLLYWOOD PRODUCERS DO

MOVIES STILLS

VAPORATE

PEERLESS FILM TREATMENT

ASK YOUR DEALER OR PHOTOFINISHER

VAPORATE CO., INC.
New York, N. Y.
130 W. 46th St.

BELL & HOWELL CO.
1801 Larchmont, Chicago
716 N. Labrea, Hollywood

the telephone, the social life and the bores.

But a garden need not be a flower patch. It may be an herb plot. It may be an aviary. It may be an apiary. A garden of many sorts can slake a thousand thirsts within one. The rose garden at Sing Sing, for instance, was the pet project of a famous editor who was incarcerated for the murder of his wife. There is no judging its telling influence. It has by its own still beauty and power, in its own quiet way, reformed more than one prisoner and set him free in soul.

As Geraldine so aptly said to me, "The moral of having a hobby is that you don't have to go to Florida to escape the cold weather, nor shake off your New York ennui by going to Hollywood, nor make for a dugout at the first sound of the bombs. Just pick yourself a hobby and take your stance behind it and stand firm."

Which is simply another way of saying that Geraldine and I are together again and off to make pictures again. We are no longer ashamed of turning pleasure to profit, even if these are dark times. Our first movie will be this business of hobbies, and the budget is $200.00. The rest goes for a new hat for Geraldine.

You see, she stood in the corner so long that hers is out of style!

Practical films

[Continued from page 97]

safety film, but it also aims to present the character building possibilities of hunting and of other forms of shooting. It is part of an extensive program to advance the proper use of firearms and to assist in keeping shooting a safe sport.

The educational sequences are woven around the story of a boy whose father wishes him to become an accomplished sportsman. The boy is sent to outstanding shooting events with instructions to observe carefully the example set by the experts. The authentic scenes, taken at the National Shoots, feature such champions as Ned Lilly, Dick Shaughnessey and Thurman Randle. The boy follows their advice and, before the conclusion of the film, displays the knowledge and skill which he has acquired. The woods, fields, marshes and colorful hunt scenes lend themselves beautifully to Kodachrome film and add pictorial charm to this well planned educational short subject. Gun handling is a wartime task, and this film shows the first steps.

CHILD TRAINING

Little Sailors is a film for the use of groups who are interested in kindergarten work and elementary school teaching. The little actors in the picture were the students of the kindergarten classes of the Ticonderoga, N. Y., Public Schools, and the script was written by their teacher, Betty Byron, who also assisted the cameraman, Seward Moore, ACL, in editing the completed film.

The story concerns an imaginary trip which the children take in two little boats made by them in their own workshop. The purpose of the project was to teach the small pupils the construction of the boats and their use as transportation. The boys and girls acted as passengers and crew while they pretended to enjoy the thrills of sailing or of riding in a tugboat. The final scene shows the tiny captain and the other children listening as their teacher reads to them the story that they have just enacted. *Little Sailor* is a 16mm. silent picture, black and white, and it was made for Ticonderoga Public School Number 5.

WELFARE FILMS

Robert F. Gowen, ACL, of Ossining, N. Y., has completed work on two silent 16mm. films which will be used for publicity purposes for the sponsoring organizations concerned. *We Are Pleased to Report* runs fifteen minutes, and it was made for The Christ Child Day Nursery and Bethany Home of White Plains, N. Y. The film shows the value of these two institutions by stressing the good work which they accomplish.

The elderly guests of the home are shown enjoying a happy and busy life, while the children of the day nursery, their health guarded, are shown playing, eating, washing themselves and going to bed.

The picture will be used in connection with an appeal for funds for the two charities portrayed.

Mr. Gowen had the assistance of Robert C. Orr, ACL, in the production of *Keep Fit—And Like It*, the thirty minute film made for The Westchester County Recreation Commission. Young and old, engaged in constructive activities, appear in the workshop sequences. Among the other endeavors represented are drama, music, athletics and games, all of which are designed to fill the leisure hours of the people in the community. The film is to be used for educational purposes as well as for publicity.

Why tackle an epic?

[Continued from page 89]

sect has a nervous system that is far more intricate than any work of man's design. A snail contains a complete chemical laboratory, a nerve system; it can reproduce its kind in profusion; it sees with a periscopic eye; it feels and moves; under a cunningly placed lens, it will reveal miraculous beauty of texture and design. In every atom of its structure, age old laws are operating, of which we have as yet no slightest clue.

That is what I tried to suggest in *In The Beginning*. I do not try to force the point by explanation. It is of no use to try to explain why my love's like a red, red rose. If some member of some audience grasps the significance of the picture, I have found a kindred spirit. Often, somebody mentions ideas in the film that I never planned at all. In other words, what one brings to the presentation of any lyric work largely determines whether or not it is successful.

In making the film, both the original black and white and the color version, I had many problems. One, of course, was to keep out the more obvious anachronisms — insects in the flower sequence, birds in scenes of sunsets, representing the creation of light, and the like. It would not do at all to have a boat in a scene in the sections before the advent of man. Some literal minded persons would object strongly. Another was to keep the whole picture sympathic in tone. I do let the tiger lick his chops a bit when he sees a deer, and personally I would not have minded putting in the kill, too, for I do not conceive of nature as always a gentle mother. I observe daily that, at one and the same moment, she can be very kind to the tiger and bloodthirsty to the deers of this world. But I could not ask the San Diego Zoo to put a deer in the tiger's cage, even for the resultant shot.

The amount of time and patience that were necessary to complete the picture was unbelievable. For over five years, I had the idea in mind, and for two years I spent a good deal of time shooting it. Altogether, over 5000 feet of Kodachrome went through the camera. I planned every shot, and scarcely one took less than half an hour. Every flower was carefully examined under different lightings, and each was arranged in different compositions until I was satisfied that I could go no further. And, in spite of all the care and patience I could muster, still four out of every five shots had to be discarded.

After every film show, amateurs come up to ask what exposure I used on this or that shot. I never know the answer. Probably I never did know, for I seldom look at the lens reading. In high magnification, either telescopic or macroscopic, the application of an exposure meter is impracticable; so, I judge all exposures by the light intensity on the reflex ground glass, making allowances for variations in camera speed. Even if I did happen to remember what aperture was used, that fact does not tell the questioner anything. The same subject under the same sun requires different exposure, depending upon whether it is back lighted or side lighted, or upon the amount of magnification, or upon what quality is to be brought out in the picture. Then there is the camera speed. Often, I take a still life subject, such as a flower, at forty or fifty frames a second. I do this, to slow up wind movement, or because I want to shoot with the lens wide open, to blur out a background. I could blur part of a scene by using the variable shutter, which I believe is the ordinary studio practice, but I have never given myself the time to learn just how this procedure works out. My own method works all right; so, I do not try to experiment very much.

A friend writes to ask how I got a shot in which seabirds are softly lighted and, with their reflections, contrast rather dramatically against a jet black beach. The picture was taken at sunset, with the sun nearly at horizon level, almost directly under a pier. The angle from which the picture was shot showed the wet beach as black. The strong light on the gray colored birds enabled me to cut down the exposure, thus accentuating the blackness of the sand by underexposure.

One series of seagulls in flight, against a deep blue sky, is one of my pet shots, and I am asked constantly how I apparently maintained the same distance from the birds. Filming gulls in flight, or any bird for that matter, is quite a trick, as they ordinarily move out of focus very quickly. The partial answer, naturally, is a camera speed of sixty four frames a second. The clue to the remainder of the answer is right in the picture. The legs of the gulls are not straight back under the tail, as in normal flight, but are dangling. This means that they are hovering. What you don't see is my wife tossing small pieces of bread into the air to keep the birds at the correct distance and height. It took two loaves and an afternoon to get that twenty five feet. The gulls were about exhausted, too.

Shots of the moon are quite simple, I find. All you do is to point the six inch telephoto at the bright sphere, set the aperture at anything from *f*/5.6 to *f*/8 and let her roll. But I wish that some astronomer would figure out for me how long it takes the moon to move from the lower left hand corner of the area covered by a six inch lens to the upper right hand corner. Also, I should like to know at what angle to set the camera so that the moon would move across the screen diagonally. I wasted a lot of film trying to get the inconstant queen of the night to move majestically across the screen, but without any success. That moon went in the most unexpected directions, until I gave it up. Even my patience was worn out at last, and I have not the mathematics to figure the answer scientifically.

Both the sun and the moon are likely to throw two or more shadowy replicas on the film unless great care is taken in setting the camera at just the right position. I don't know why, but they can certainly cause a lot of grief.

All closeups of waves should be taken at high speeds, at least high enough to slow the movement very perceptibly — for example, thirty two to forty frames a second, depending upon the size of the image. Otherwise, the sea looks as if it were in a petty rage, instead of being impressive and powerful.

Good equipment is a start toward good pictures, but money alone will not buy picture results. Some people think that $400 cameras should produce Ten Best pictures. So they do, but not automatically. I could not get around a golf course under 150 with Bobby Jones's own clubs and Walter Hagen for a caddy. Neither can anybody take good pictures even with a Cine Special without putting in a few weeks (or maybe years) of study with a camera. In fact, the more versatile the camera, the more difficult it is to operate, because there are so many more things that can go wrong. If you are satisfied with simple pictures, buy a simple camera and stay comfortably within the limits to which it was built. Any camera is a good camera if you do not try to force it to do things that it was never intended to do. If you devote your fortune and most of your leisure to amateur movies, and are not happy unless you try the impossible, buy a camera with sixty interlocked steam heated "gadgets," and go crazy happily.

In addition to experience and good equipment, there is another element in movie making that is not so easily come by, and that is a pictorial eye. Some people are blessed with a musical ear and learn to play most instruments easily. For myself, I can't tune a mandolin within a couple of octaves. Neither could I see a picture, when every two acre lot is full of them. But lately I have begun. Some casual perusal of books on composition helped. An artist takes his blank canvas, determines where his principal figures are to be and works out the outline of the whole picture setup before he starts with the brush. That is just what the movie cameraman should do before he presses the button. After the camera starts, it is too late to make any corrections.

To sum up, I feel that good picture making is twenty five percent theory and camera and seventy five percent perception. Don't rely too much on technicalities and "gadgets," but go out and try to see, and I mean see, the magnificent beauty that a great Designer is spreading all about us. If you can see it, all in good time you can put it on the screen for others to enjoy, and that is what the motion picture is meant to do.

Home Movie Swap Plan

It is now possible for you to dispose of those Home Movie Films you no longer want. SWAP them in for other films you DO want, and save the expense of purchasing them "for keeps."

Our library consists of practically all of the Castle, Hollywood, Official and other Films.

Your 8mm 180 Foot Roll and **$1.00** will purchase another 180 Foot Film.

Your 16mm 360 Foot Roll and **$2.00** will purchase another 360 Foot Film.

Your Sound on Film 350 Foot Roll and **$3.50** will purchase another 350 Foot Sound on Film.

Latest Complete Feature Films for Sale

ASK ABOUT OUR MONEY SAVING CLUB PLAN!

Authorized Agents for all Manufacturers of Still and Movie Equipment

ADDRESS CORRESPONDENCE TO DEPT. M

PEERLESS
CAMERA STORES
128 EAST 44th STREET · NEW YORK, N. Y.
Phone MUrray Hill 3-7288

BARGAINS IN 16 MM
SOUND AND SILENT FILMS FOR SALE

Excellent condition, many new prints, from the shelves of one of the largest libraries in the country—at reduced prices.

Write Today for Listings

Also—for Rental at Low Rates—Sound Projectors and Programs, Silent and 8 mm Films

Harris Home Movie Library, 303 W. 42 St., N.Y.C.

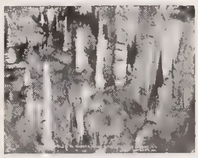
DISTINCTIVE EXPERT
TITLES and EDITING
For the Amateur and Professional
16 mm. — 8 mm.
Black & White and Kodachrome
Write for our new illustrated catolog
STAHL
EDITING AND TITLING SERVICE
33 West 42 St. New York, N. Y.

Ask your 16mm library for
MICKEY ROONEY
as
"MICKEY THE GREAT"
A NEW 16MM SOUND FEATURE
SIXTEEN MM PICTURES INC.
1600 BROADWAY NEW YORK

New 8mm. Cinemaster F4.5 Lens with case . . $22.00
New 8mm. Cinemaster F3.5 Lens with case . . 33.00
New 8mm. Univex Projector P300 with case . . 21.00
Demonstrator Model 8mm. Perfex F2.5 with case 57.50

All guaranteed—Subject to prior sale—Trades accepted

RABSONS INC.
111 WEST 52ND STREET NEW YORK, N. Y



8 MM-16 MM-35 MM
KODACHROME
OF THE BEAUTIFUL
CAVERNS
of LURAY

This extremely interesting and most unusual film will make a valuable addition to your film library.

36 2x2 Kodachrome Slides . . . . 4 for $1.00
100 feet 16mm Kodachrome 10.00
50 feet 16mm Kodachrome 6.00
50 feet 8mm Kodachrome 6.00
25 feet 8mm Kodachrome 3.50
POSTPAID

LURAY CAVERNS, Box 1075, LURAY, VA.

Amateur clubs

[Continued from page 95]

8-16's choose Although complicated by several references to their constitution (to discover what constituted a quorum) and by two original tie votes, members of the 8-16 Movie Club of Philadelphia managed recently a successful election which returned the following to office: William Bornmann, president; George Burnwood, vicepresident; John Henrick, secretary; Philip Oetzel, treasurer. Serving with them on the club's board of directors are Ben Chesler, Len Bauer, jr., and Walter Bracken.

Trenton chooses As they go into their seventh year of activity, members of the Trenton Movie Makers, in New Jersey, have elected the following officers for the current season: R. James Foster, ACL, president; Harold E. Cranmer, vicepresident; Jules Y. Shein, secretary treasurer. Roger R. Bell, former vicepresident of the club and now in the Army Air Corps, was named honorary vicepresident. Featured on the club's screen at election night was *Down Mexico Way,* a sound and color film by Dr. Ernest F. Purcell, ACL. Other pictures presented were *Our Vacation, 1942,* by James Vokali; *War Bond Parade,* by Dr. L. Samuel Sica; *Sixteen Ways To Happiness,* a Community Chest study, by H. A. Waldkoenig.

For Chicago Edison Award winners in its 1942 print salon, color slide competition and amateur movie contest were chosen and exhibited at the recent second annual dinner of the Edison Camera Club, ACL, in Chicago. *Making The Deadline,* by D. A. Dinsdale, and *The Southwest,* by V. H. Sickinger, took first awards in the 8mm. and 16mm. movie classes, respectively, with other cine honors going to C. V. Carlstrand, R. W. Heil, C. F. Bowman, C. J. Radin, C. A. Prusman and H. Wright. E. H. Grosser, jr., took the grand award in the print salon, with *Fishing Dock,* while J. D. McCurrach topped the slide field with *Arches.* Judges in the movie contest were Ted Phillips and C. C. Hammack, of the neighboring Chicago Cinema Club, ACL.

Rockford teaches *The Lighthouse Keeper's Daughter,* a farce comedy, will be the experimental guinea pig for students attending the Movie Makers School, now being conducted by Bruce Johnson for the Rockford Movie Makers, in Illinois. Scenarization, lighting, direction, editing, titling and sound accompaniment will be subjects covered during the course. At a late regular meeting, the club saw *Cavalcade of Color,* from the Eastman Kodak Company; *The Water Cycle,* a 16mm. sound film from the Cast Iron Pipe Research Institute, and *If Santa Claus Stayed . . . !,* produced by Arnold Lundgren, ACL, from a scenario published in MOVIE MAKERS.

Des Moines contest Eight films —four in 8mm. and four in 16mm.—were entered in the annual contest of the Y.M.C.A. Movie and Camera Club, in Des Moines, with two awards and two honorable mentions made by George W. Cushman, the sole judge. These were, in order, *The Rainmakers,* by Sam Dietz; *Des Moines Doings,* by Robert Leach; *Travel in the West,* by J. N. Chamberlain; *Wyoming Ranch,* by R. B. Shellhorn. Mrs. Paul James served the club as contest chairman.

MMPC teaches The Metropolitan Motion Picture Club, in New York City, announces the opening this month of a course of five, two hour lectures on the fundamentals of good movie making. Each session will include a formal lecture, a practical demonstration of the principles involved and an informal discussion period for individual problems. Selected films and other illustrative materials will be used as needed. Frank E. Gunnell, FACL, consistent award winner in MOVIE MAKERS Ten Best selections and in MMPC annual contests, former club president and present editor of its news bulletin, *Closeup,* will be the instructor.

All meetings of the course will be held at the Hotel Victoria, in Manhattan, from 8:00 P.M. to 10:00 P.M. on the following tentative dates: March 18, April 1, April 22, May 6 and May 20. Registration, which will be limited to a total of twenty, may be made on application to Sidney Moritz, ACL, 160 Claremont Avenue, New York City. Fees for the entire course of five lectures are set at $2.50 for members of the Metropolitan club, $7.50 for non members.

Club for Alexandria? Movie makers in the community of Alexandria, Va., interested in aiding with the formation of a local club of amateur filmers are invited to get in touch with Robert E. L. Moore, ACL, at 311 Cameron Street, in that city. Mr. Moore may also be reached by telephone, evenings and Sundays only, at Temple 8667.

Winnipeg active New officers and members of the executive board have been elected by the Winnipeg Cine Club, in Canada, according to a late issue of its *Moviecraft News.* These are W. A. Cartwright, president; Stanley W. Flook, ACL, vicepresident; W. R. Lawson, secretary treasurer; J. A. Davidson, F. S. Cook, R. A. Jacobite, ACL, Roy Lind and D. A. Patterson, members of the board. Under their leadership, the club is currently engaged in the production of a short subject furthering the work of the Red Cross Society Blood Donor Clinic, to be screened throughout the Province.

Weekly for Metro Sticking for the present, at least, to their customary series of weekly meetings, members of the Metro Movie Club of River Park, in Chicago, have recently seen the following films on the club's screen: *European Holiday,* by Arthur Elliott, ACL; *Autumn Glory, Pacific Coast* and *The Grand Canyon,* by Mel Keyser; *Florida and Cuba,* by Morris Baker, ACL; *Scrap Book of the West,* by Sam Campbell, through the courtesy of the Chicago & Northwestern Railroad.

Words in Washington *Titling Troubles* and *Double Turntables* have been the subjects of recent discussions and demonstrations by members of the Washington Society of Amateur Cinematographers, ACL, meeting in the Mount Pleasant Public Library. H. H. Rideout, Mr. McCallum and others have submitted both 8 and 16mm. films for clinical screening at these gatherings.

Gunnell Wins Contest

FRANK E. GUNNELL, FACL, has won first prize of $500.00 in the "Come to Canada" movie contest, sponsored by the National Film Board of Canada. His prize winning picture, *Baie St. Paul,* 700 feet, Kodachrome, presents the Quebec countryside and the daily life of the habitant, who believes that the simple way of living is best.

In addition to the $500.00 cash prize, Mr. Gunnell won the prize for the best film of Quebec, an all expense tour for three weeks for two persons in 1943. The tour covers the high lights of the Province with sojourns in Montreal and Quebec. If conditions permit, Mr. Gunnell plans to make the tour and to produce another movie of Quebec.

Other Provinces originally in the contest, British Columbia, New Brunswick and Prince Edward Island, made no awards because of wartime travel conditions. Judges for the contest were John Grierson, Canadian Government Film Commissioner, Alfred Hitchcock, the Hollywood director, and Arthur L. Gale, editor of MOVIE MAKERS.

After the war, the Canadian National Film Board will distribute *Baie St. Paul* in the United States.

CLASSIFIED ADVERTISING

■ **Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.**

■ **MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.**

10 Cents a Word Minimum Charge $2

■ **Words in capitals, except first word and name, 5 cents extra.**

EQUIPMENT FOR SALE

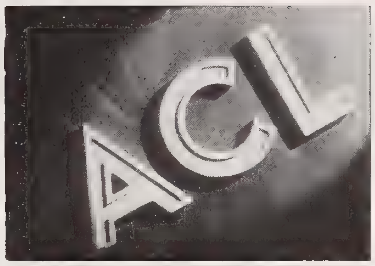
■ BASS SAYS: It is true what they say about Bass—we have equipment. USED 8mm. cameras: Revere Model 88, *f*/3.5 lens and case, $35.00; Revere Turret Model 99 with *f*/2.5 fixed focus and 1½" Teletar Tele, with case, $82.50. Used 16mm. cameras: Keystone Model A-3 with *f*/3.5 lens, $31.50; Keystone Model A-7, 1" *f*/2.7 fixed focus lens, $39.50; Bell & Howell Filmo 70A, Cooke *f*/3.5 lens and case, $47.50; Victor 3 turret, with *f*/3.5 lens, focusing mount, $67.50; Special DeVry, three speed, tubular parallax finder, hand crank and spring motor, with 15mm. Wollensak fixed focus *f*/2.7, 1" Graf *f*/1.5 and 3" Teletar *f*/4.5, in deluxe carrying case, $115.00; Bell & Howell Filmo 70E, four speed, 1" Berthiot *f*/1.9 focusing mount and case, $125.00; Victor Model 3 Turret, 15mm. Wollensak fixed focus *f*/2.7, 1" Wollensak *f*/2.7, 2" Wollensak *f*/3.5 and case, $125.00; Victor Model 5, critical focuser, with 1" Cooke *f*/3.5 fixed focus, 1" Wollensak *f*/1.5 focusing mount, 3" Berthiot Tele *f*/3.5 and case, $157.50; Filmo 70DA, 15mm. wide angle *f*/2.7 fixed focus, 1" *f*/3.5 focusing, 3" Victar *f*/3.5 Tele, with hand crank, $239.50; Filmo 70DA, brown finish, frame counter, hand crank and 110 volt motor, with 17mm. *f*/2.7, 1" *f*/1.5 Wollensak lenses and 2" Acura *f*/2.8, $405.00. LENSES: Hard-to-get cine lenses in stock. Focal lengths up to 6" including Cooke, Hugo Meyer, Dallmeyer and complete stock of new Wollensak lenses from wide angle to 6". Write for quotations. Used 16mm. projectors: Keystone E-75, 500 watt lamp, case, $55.00; Bell & Howell Model 57, 400 watt lamp and case, $67.50; Keystone Model A-81, 750 watt lamp, case, $75.00; Kodascope 16-10, 750 watt lamp, *f*/1.6 lens, case, $102.00; Ampro NC silent, convertible to sound, 750 watt lamp and case, $195.00; Bolex combination 8mm. and 16mm., 750 watt lamp, with 8 and 16mm. lenses and all fittings, case, $235.00. DESIRABLE ACCESSORIES: Bell & Howell Character Title Writer, latest model, with case, $25.00; old model, $15.00; Universal titlers, made of aluminum, complete with magnifying lens, models for all standard cameras, 8mm. or 16mm., each $6.95; Cinematographer's Handbook and Reference Guide in stock, $3.50; American Photographic Exposure Computer, $1.00; The Camera Photo Pocket Guide, $1.00. We buy 'em, sell 'em and trade 'em. Complete stocks of new Cine Equipment all makes. Send for Bass Supplementary List of Cine Equipment up to date. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ PUBLIC address system: two heavy magnet 12 inch speakers, 35 watt amplifier, two speed dual turntables, directional microphone, 150 ft. speaker cables, 50 ft. mike cable, all in portable cases, complete, excellent condition, approximate 60 hours use, extra set unused tubes for amplifier. List cost $402.00; sell for $250.00. ALSO Bell & Howell Model 129-C silent 16mm. projector, magnalite condensers, 2 inch *f*/1.6 lens and 3 inch *f*/2.5 lens, 1600 ft. capacity, like new, in case with 3 extra lamps, 750 watt. Cost $280.00; will sell $225.00. ALSO 52 x 72 Da-Lite screen on tripod. Sell together or separately. P.A. system custom built with standard parts for either straight P.A. or to cue sound with silent movies. Write FORREST CLEMENTS, Box 3, Norman, Okla., for photographs and full description.

■ CRAFT-O-MATIC 35mm. slide projector. Magazine holds 54 readymounts. Automatic changing or remote control. 500 watt (800 hour) lamp 4 and 6 inch lenses; two extra magazines, each with 54 holders; extra lamp; extra timing cam. List $339.50. Condition as new. Sacrifice $250.00. GORDON B. ZELLERS, 3269 Fairmount Blvd., Cleveland Heights, Ohio.

■ DOUBLE desk turntable, with loud speaker and extra extension cords, nearly new, complete. $125.00. W. C. WESSEL, 2 Park Ave., N.Y.C. LEx. 2-3200.

■ NEW Bell & Howell Showmaster projector, $229.35; 15mm. *f*/2.7 lens and adapter for Model K Cine-Kodak. $45.00. WURTELE, P. O. Box 2181, Tampa, Florida.



DRESS UP YOUR FILMS

with the evidence of your membership in the

AMATEUR CINEMA LEAGUE

THE FINISHING TOUCH IN a well edited and well titled film is the attractive and interesting introduction and end title that together make up the current ACL leader.

This ACL film badge of membership is a movie itself—it's animated, both leader and trailer.

League leaders are given free to every member when he renews his membership. They are offered to ACL members at the following prices:

8mm. 50c
16mm. 60c

AMATEUR CINEMA LEAGUE, INC.
420 Lexington Avenue
New York, N. Y.

■ IMMEDIATE DELIVERY on Ampro and Victor reconditioned 16mm. sound projectors. Also Cine-Kodak Special with side threaded for "C" mount lenses with 200 foot magazine. Bell & Howell Auditorium 1200 watt silent projector. Write for quotation. NATIONAL CAMERA EXCHANGE, 11 So. Fifth St., Minneapolis, Minn.

■ LIKE new BOLEX (16mm.) *f*/1.5 Cooke, *f*/2.7 Zeiss Tessar (15mm.) 3" *f*/4 Cooke, case. $350.00; FILMO (16mm.) 70A, *f*/3.5, case, $40.00; FILMO (16mm.) *f*/3.5, 4" *f*/4.5 Dallmeyer, case, $75.00; B&H AUTOMASTER, *f*/2.7, case, $125.00; 8mm. Single B&H, *f*/3.5, $17.50; 8mm COMPANION, *f*/3.5, case, filter, $50.00; 8mm SPORTSTER, *f*/2.5, compartment case, $80.00; 8mm. ARISTOCRAT, *f*/2.5 Cooke, 1" *f*/1.9 Dallmeyer, 1" & 2" finders, special rewind att., $200.00; KODASCOPE EE (16mm.) *f*/1.6 lens, case, $75.00; 3" *f*/4.5 WOLLENSAK lens, C mount. $35.00; 1½" *f*/3.5 B&H TELATE for COM. or SPO., $50.00. HENRY HERBERT, 485 Fifth Ave., New York City.

EQUIPMENT WANTED

■ SPOT CASH WAITING! 16mm. sound projectors; ROLLEIFLEX CAMERAS, Cine-Special (cameras-lenses). MOGULL'S 69 W. 48th St. New York.

■ WILL pay highest prices for 8mm., 16mm. sound, silent projectors, cameras and films. What have you. ZENITH, 308 W. 44th St., New York City.

■ WANTED—15mm. Finder for Filmo Automaster. CHAS. A. MILLER, 3649—32nd St., San Diego, Calif.

■ ALL kinds of 16mm. sound equipment, films, shorts or features, reels, splicers, screens and accessories. MULTIPRISES, Box 1125, Waterbury, Conn.

■ WANTED: Eastman Model U.A. motor for Cine-Special. Also Eastman tripod truck or similar device. Cine equipment of all kinds purchased. MOVIE MAKERS MART, 1771 East 12th St., Cleveland, Ohio.

FILMS FOR EXCHANGE

■ EXCHANGE. Silent & sound pictures, also used sound features for sale, very reasonable. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ EXCHANGE: Silent pictures, $1.00 reel; sound, $2.00; also sell. Free catalogue. Selected sound programs; reasonable rentals. BETTER FILMS, 742 New Lots Ave., Brooklyn, N. Y.

■ 8MM. FILMS! All major producers. New and used prints. Sales—exchanges—trade-ins. RIEDEL FILMS, Dept. MM-343, 3207 Joslyn Rd., Cleveland, Ohio.

■ SOUND and silent films, cameras, projectors, and accessories exchanged, bought, sold, rented. Bargain list free. HARVEY IRIS, Box 539, Brockton, Mass.

■ SOUND and silent films exchanged, bought, sold, rented. Bargains always. New free lists. FRANK LANE, 5 Little Bldg., Boston, Mass.

■ LARGE new 1943 sale, exchange list. Many 8-16mm. bargains. Photograph, list, 10c. GARY FILMS, 369 E. 55th, Brooklyn, N. Y.

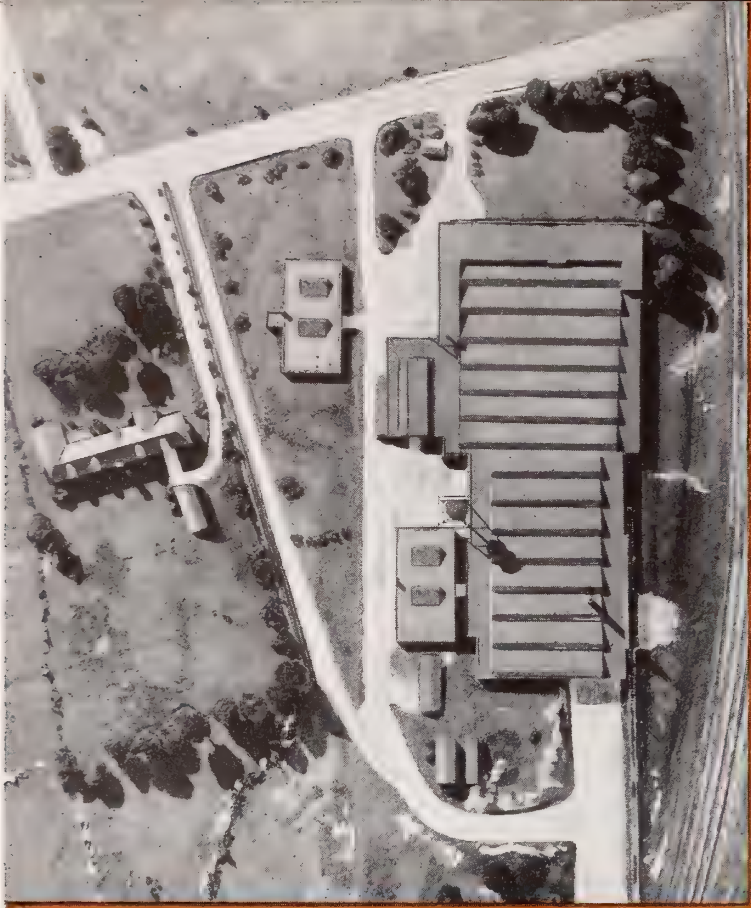
FILMS FOR RENTAL OR SALE

■ 16MM. SOUND religious films, new and used; largest selection, lowest prices. Send for free list. MULTIPRISES, Box 1125, Waterbury, Conn.

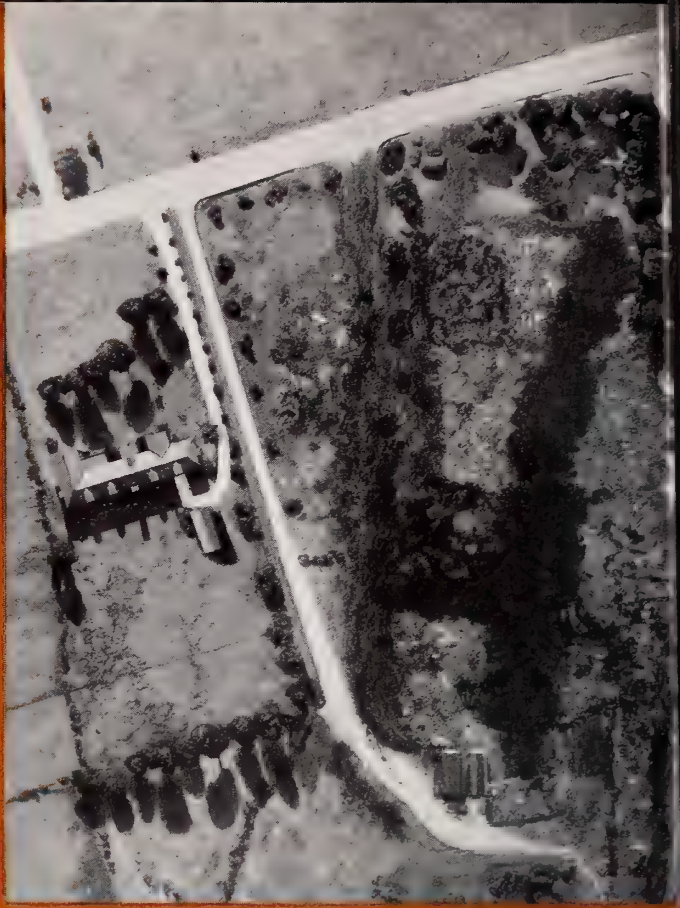
■ COMPLETE 16mm. sound subjects, perfect, $5.75. Odd sound reels, $2.00. All sizes film bought, sold, exchanged. Catalogues, sample film, 10c. INTERNATIONAL MM, 2120 Strauss, Brooklyn, N. Y.

PERSONAL OPPORTUNITIES

■ DEVELOPMENT ENGINEER wanted with practical experience in 8 and 16mm. cameras and projectors. Permanent employment with large Chicago manufacturer now engaged in 100% war work, with assured post war production. Excellent opportunity and substantial salary for right man. In first letter give age, experience, education, present employment and other qualifications. All correspondence held in strictest confidence. Our organization knows of this ad. BOX 242, MOVIE MAKERS.



NOW YOU SEE IT. Before the camouflage experts went to work, this factory—a model, for test purposes—was photographed from the air on conventional panchromatic film. The bomber's eye would see what you see—a perfect set-up for destruction.



NOW YOU DON'T. With camouflage materials—false structures, netting, cloth streamers, paint, and artificial trees—the experts have fooled the camera, and the bombardier. To the aerial camera loaded with panchromatic film, even the marks of erosion on the slope by the railroad track have disappeared.

Kodak Infrared Film spots the "make believe" of enemy camouflage

CAMOUFLAGE is the highly developed art of pulling the wool over an enemy's eyes . . . an art which is finding old methods ineffectual, in this war.

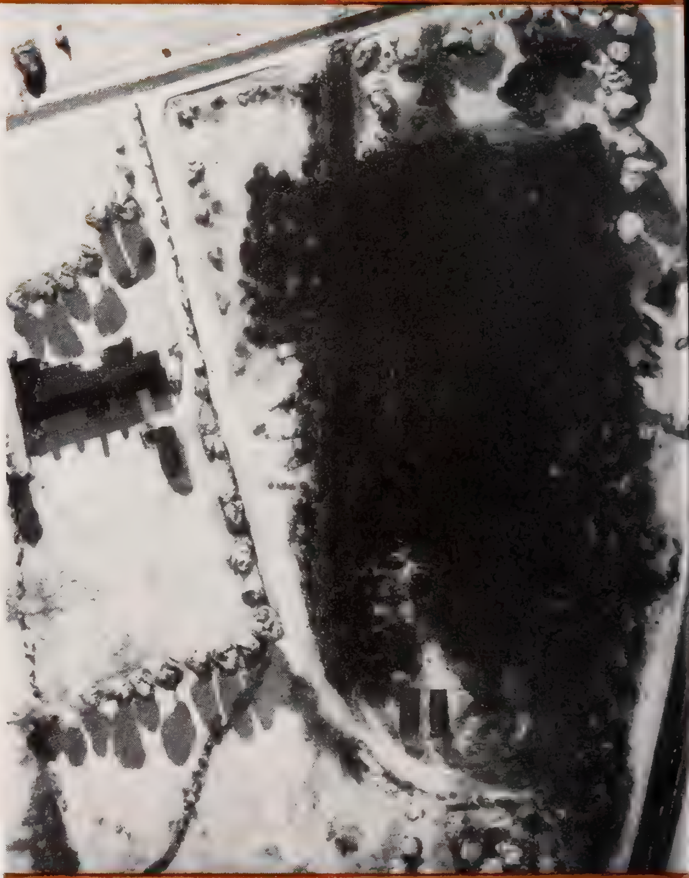
This is in a measure due to Kodak's development of a type of film whose vision goes far beyond that of the human eye.

Natural grass and foliage contain chlorophyll—Nature's coloring matter. Camouflage materials lack this living substance. Chlorophyll reflects invisible infrared light rays—and Kodak Infrared Film registers this invisible light, making the natural areas look light in the picture—almost white. In violent contrast, the "dead" camouflaged areas show up dark—almost black—in the picture.

Moreover, Infrared Film is able to penetrate through the haze of a "low-visibility" day, and return from a reconnaissance flight with pictures in clear detail. Here again it far exceeds the power of the human eye.

• • •

Working with our Army and Navy flyers and technicians, Kodak has carried this new technique of camouflage detection to high efficiency—and has, for our own use, helped develop camouflage which defies detection . . . Eastman Kodak Company, Rochester, N. Y.

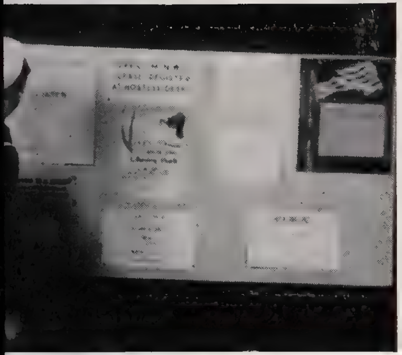


BUT HERE IT IS AGAIN. With Kodak Infrared Film in the aerial cameras, pictures like this are brought back from an observation flight. On Infrared pictures, the false, "dead" camouflage materials look almost black. The natural landscape is unnaturally light. A trained cameraman, with one look, knows where the bombs should strike.

Serving human progress through Photography

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.



★ CARE OF CINE EQUIPMENT

• If you keep your movie camera, projector and accessories in good condition, they will last longer and hold their value.

★ FILMING A VICTORY GARDEN

• Ten Best producer tells how to make a movie record of your Victory Garden.

★ *Saving Photofloods*

• Add to the life of flood bulbs by using them carefully, correctly. You will get more light and longer life.

★ SHOOTING SCHOOL HISTORY

• An ancient schoolhouse and costumes of a hundred years ago made important historical film, "The Voorlezer's House."

★ THE CLOSE SHOT

• Closeups are indispensable. Get close to your subject and you will get the results described here.

APRIL, 1943 **25c**

MOVIE MAKERS CLASSIFIED ADVERTISING

What Have You? What Do You Want?

Your cine dealer is your best bet, when you want to buy or sell secondhand movie equipment. But, today, because of the war, your cine dealer may not have been able to lay hands on the particular item that you need, or he may have an over supply of the things you want to sell.

Here is where Movie Makers comes in. Its Classified Advertising page enables you to tell your needs to dealers and to individual movie makers all over the country. If you have surplus equipment in these days when very little new equipment can be had, you can share it with new comers to our hobby, and, at the same time, add something to your income tax savings. If you want something that your dealer has not been able to locate for you, somebody is bound to have it and may be glad to sell it.

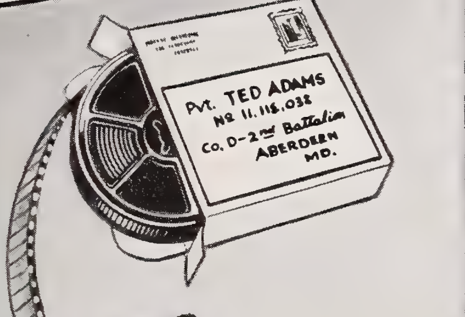
Movie Makers classified rates are reasonable and inexpensive—ten cents a word, with a minimum of two dollars for any insertion. Movie Makers Classified Advertising sells goods and it gets things for those who need them. It can serve you as it has served thousands.

If you want the cream of the buyers and sellers—the people who will not haggle over a fair price for fine equipment and who have fine equipment to be shared with others—use Movie Makers Classified Advertising. IT GETS RESULTS.

MOVIE MAKERS

420 Lexington Avenue New York, N. Y.

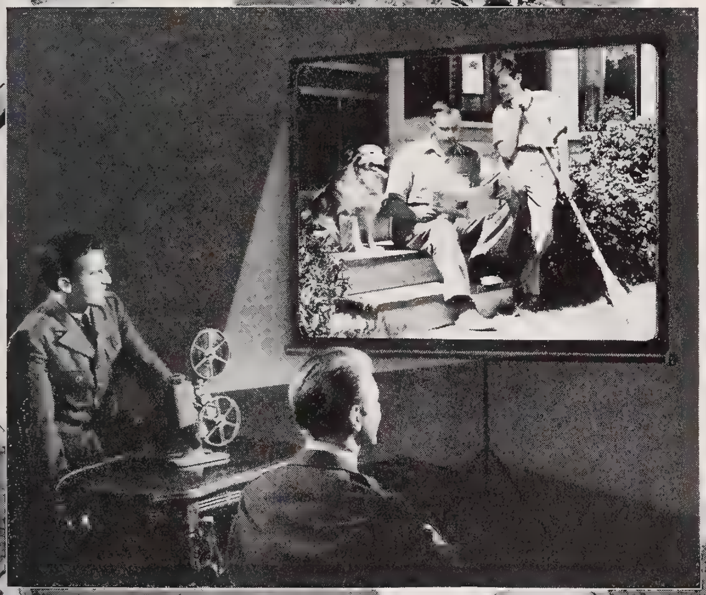
Why not send your neighbor's son HOME MOVIES *of His Family?*



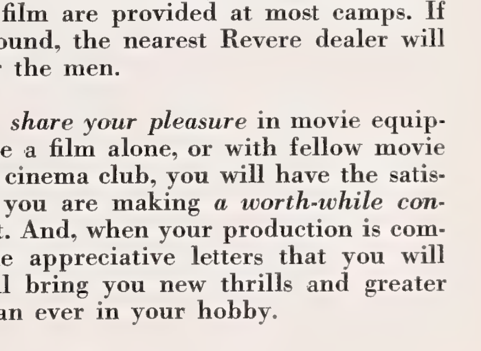
Thousands of Patriotic Camera Owners Are Now Making Movies for Service Men

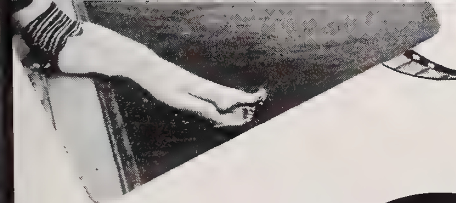
Movies that show the men in training camps what their families and friends *are doing* back home are proving one of the greatest morale boosters these men have ever had. *"It's the next best thing to a furlough,"* say many of the boys who have received movie newsreels while in training. Facilities for projecting 8mm and 16mm film are provided at most camps. If they cannot readily be found, the nearest Revere dealer will gladly show the films for the men.

What a wonderful way to *share your pleasure* in movie equipment! Whether you make a film alone, or with fellow movie makers, or members of a cinema club, you will have the satisfaction of knowing that you are making *a worth-while contribution* to the war effort. And, when your production is completed and delivered, the appreciative letters that you will receive will bring you new thrills and greater interest than ever in your hobby.



Until victory is won, the craftsmen who made **Revere 8 mm Cameras and Projectors** are devoting full time to **precision-built aircraft instruments** and other war supplies.





Buy WAR BONDS EVERY PAY DAY AT LEAST 10%

Revere 8 MM

Quality Home Movie Equipment

Using Lenses TO SAVE LIVES

On the fighting fronts photography is the precious eyesight of our armed forces . . . constantly watching enemy movements, helping our troops eliminate needless risk in combat.

Because Wollensak lenses are widely used in the many branches of the service, they are not available now for your purchase. But after the War, the same fine quality Wollensak lenses will be back in your dealer's show case . . . embodying all the improvements and skill of our new war-time production techniques.

Wollensak
ROCHESTER, U.S.A.

MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 18 April, 1943 Number 4

Washington film news . . . William M. Nelson 126
Editing scrap . . . John J. Klaber 128
Movies of home, *editorial* . . . 129
Tahiti, *16mm. scenes* . . . Richard L. Stockton 130
A plea for closeups . . . Charles F. Ruff, ACL 131
Filming school history . . . Frank E. Gunnell, FACL 132
Filming a Victory Garden . . . George Mesaros, ACL 134
Los Angeles police made safety film . . . Daniel Phillips 135
Good care for good tools . . . Kenneth F. Space, ACL 136
Amateur clubs . . . James W. Moore, ACL 138
Saving Photofloods . . . Maxton R. Davies 139
A home movie carnival for service men . . . 142
Practical films . . . Donald Maggini 143
The clinic . . . Kenneth F. Space, ACL 144
Films you'll want to show . . . 146
News of the industry . . . Donald Maggini 148
Free film reviews . . . 150
New League director . . . 151
Closeups . . . 155
A letter from the front . . . Lewis B. Sebring, jr., ACL 156

• ON THE COVER: Frames from *Shore Leave* made by Kenosha (Wisc.) Movie Makers Club.

Harold Lambert from Frederic Lewis

JAMES W. MOORE
Continuity Editor

KENNETH F. SPACE
Technical Editor

ARTHUR L. GALE,
Editor

DONALD MAGGINI
Advertising Manager

MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year postpaid (Canada and Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies 25c (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1943, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to AMATEUR MOVIE MAKERS, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York, N. Y., U. S. A. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the mgaazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

WASHINGTON FILM NEWS

Latest reports of the government's use of movies

WILLIAM M. NELSON

MERRY GO ROUND

Last month, the cinematic pot boiled with a loud and unaccustomed turbulence—even for Washington. On Capitol Hill, at least two congressional investigations into government motion picture activity were in progress. Senator Truman's investigating committee wanted to know why the Army Signal Corps had commissioned some 100 motion picture people; in the House, at the same time, young Representative Will Rogers, jr., was saying that cameras were as necessary as cannon to winning the war. In another part of the House, there was talk of investigating the OWI; a few days later, the OWI announced that it was expanding its motion picture activity. The War Manpower Commission made known its intention to exclude motion picture distribution and exhibition from its classification of essential activities; the following day, the President of the United States went on record to say that "In total war, motion pictures . . . have an important part to play in the struggle for freedom and the survival of democracy." Competent observers back from the fighting fronts told of the tremendous job which movies were doing there; in the same twenty four hours, the WPB limited the use of film for factual motion pictures. Things were good and they were bad. They were black and they were white. No matter how you felt about the movie situation, it was possible to find official confirmation of your views. Confusion seemed rampant. To this observer, it was a race in a squirrel cage, and it was, at month's end, extremely difficult to tell who was ahead.

* * *

OWI REORGANIZATION

Last month, the Office of War Information, a lusty infant some nine months old, underwent a major operation in the form of a thorough reorganization.

Reorganizations as such, of course, are not uncommon in the nation's capital. Most war agencies seem perpetually to be recovering from one or plotting another. Why they happen, or what they prove, is often hard to determine; the reasons for reorganization vary anywhere from a genuine desire to gear an agency to the needs of the common weal to the other extreme of playing pure, unadulterated political football. In either case, it is generally possible to determine, from the structure of a reorganization, where its weaknesses have been in the past. Applying this yardstick, the OWI reorganization seems to speak well for the activities of its Motion Picture Bureau. For, while other bureaus within the OWI were altered — drastically, in some cases—the Motion Picture Bureau came through unscathed and with an increase of function.

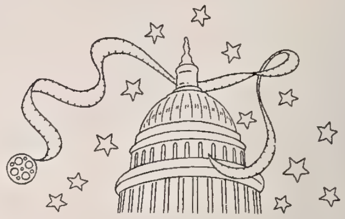
Added to the Motion Picture Bureau's present functions was that of preparing "incentive films" for use in the nation's war plants and elsewhere. Such films will show workers how things that they have been making are being used on the fighting fronts; they would undertake to make graphic the evils of absenteeism, and they would cover related topics. Plans for this new unit are still in the discussion stage. No director has been appointed for the setup as yet. At this writing, only two things seem definitely to be established: (1) such films are vitally necessary (Britain has been making them for over two years) and (2) their distribution will be exclusively non theatrical. (Chalk up another score for 16mm.)

* * *

THE GHOST COMES EAST

While there will always be die hards who think of movies as useless "shadow plays" — ghostlike, two dimensional images on perishable celluloid — it seems to be agreed by most individuals in power in the government that films are indispensable to winning a war and planning a peace.

In Washington, a monument to the permanence and worth whileness of the film in wartime is fast nearing completion—a monument in the form of a large, gleaming building. The Navy's new Photographic Science Laboratory will house the most complete and up to date technical facilities for the production and processing of motion pictures to be found anywhere east of Hollywood. Equipment includes two "floating" (mounted on rubber) sound stages, a large processing laboratory, cameras and editing equipment (which, in its very profusion and excellence, testifies to the power of priority), animating cameras—in short, everything one could ask for to make any kind of movie.



With carpenters and electricians still at work in the building, production of a few training films has already been started. Some of these will be completed and in use before the last bits of plaster and scrap lumber have been swept away.

While the building may be a disappointment to those few who prefer (one can't really blame them) to work in California sunshine, the Navy's new laboratory should establish Washington as the headquarters of a Gargantuan training film industry, and it should bring the thinkers on these training films some 3000 miles nearer to the doers, which does not seem to us to be a bad thing, no matter how one looks at it.

* * *

CLOSEUP: On Capitol Hill, men of serious purpose are debating the usefulness of the entertainment film to a wartime population. In Hollywood, public opinion has virtually forced most of the male talent into the armed services. That morale is of some definite value to a civilian population seems generally to be conceded. What this value is, no one is quite ready to say.

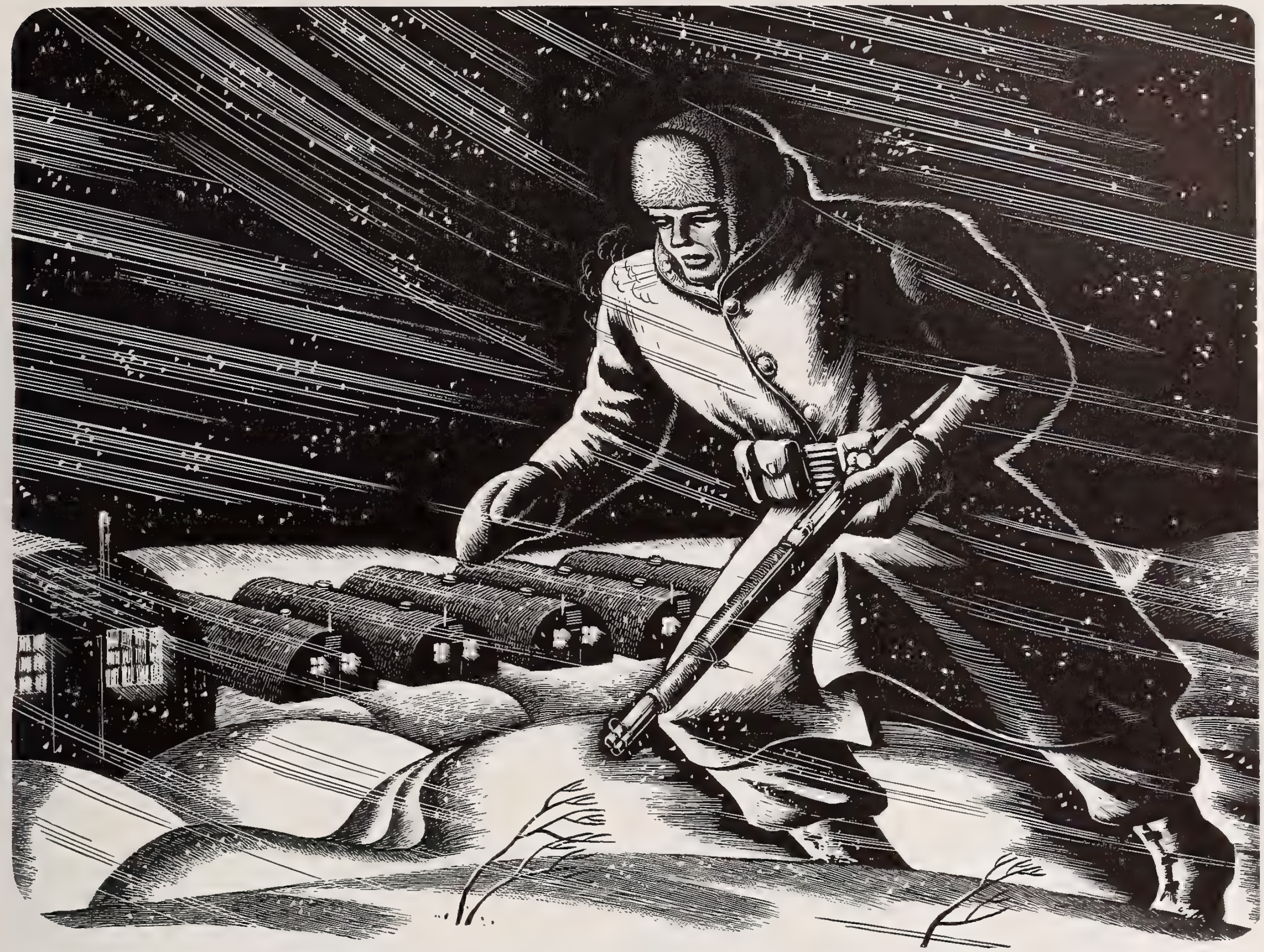
An item we came across the other day might help those who are trying to determine what morale is worth in terms of physical commodities that are scarce in wartime. On the day the siege of Leningrad started, Stalin ordered that theatres be kept open twenty four hours a day as long as the siege lasted. Most of the films shown were American products.

* * *

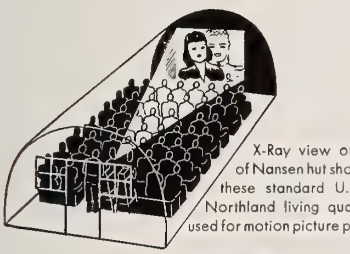
AS WE GO TO PRESS: Hollywood production of feature pictures is at the lowest ebb in years . . . Those who have been reading MOVIE MAKERS recent articles on animation may be interested in the fact that the cinema's Number One animator of puppets, George Pal, has just started a million dollar production of *Uncle Tom's Cabin*, which will be released by Paramount in 1944. The film is puppet animation throughout, and there is a score of Stephen Foster melodies . . . It is re-

[Continued on page 154]

☆ ☆ On Guard at 50° below ☆ ☆



—but looking forward to evening Movies



X-Ray view of interior of Nansen hut showing how these standard U. S. Army Northland living quarters are used for motion picture projection.

The above dual unit Ampro-sounds are typical of those used in "special services" overseas.

In the bleak loneliness of Arctic regions where fighting men maintain our defenses . . . motion pictures are more than a diversion! They are a vital link to that far away homeland . . . to that world of sunshine, trees, friends, and family. They are an effective force for counteracting the rigors of "OUTPOST DUTY"—they are making life more bearable.

No wonder officers in Iceland say: "*Motion pictures are as necessary to the men as rations.*" In New Delhi, India: "*Motion pictures constitute practically the only diversion for troops in many scattered stations.*"

In North Africa: "*Motion pictures are of utmost importance in providing entertainment and building up morale.*"

Enlist Your Projector!

The War Department urges civilian owners of 16mm. sound projectors to resell them to the makers who are authorized to pay a reasonable price for acceptable machines which will be reconditioned and shipped overseas.

100% of Ampro facilities are engaged in the production of precision war equipment and projectors for education, training and maintenance of morale—assuring more efficient projectors than ever when the war is over. Plan for the future by keeping up with the newest developments in 16mm. projectors. Write today for latest Ampro Catalog!

The Ampro Corporation, 2839 N. Western Ave., Chicago, Ill.

★ AMPRO ★

PRECISION CINE EQUIPMENT

HELP SHORTEN THE WAR!

BUY MORE BONDS...

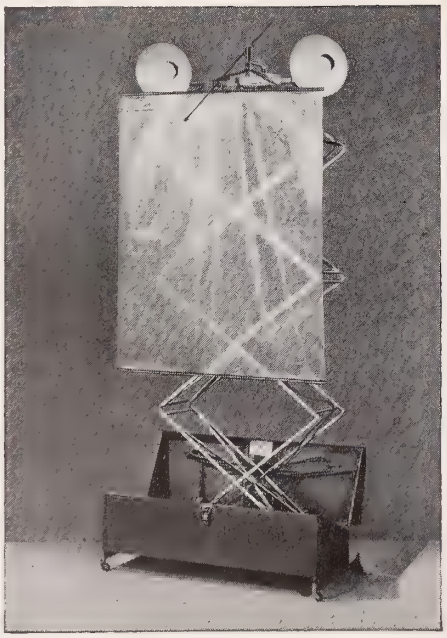
AND KEEP ON BUYING MORE BONDS

No matter how often this message is brought to our attention no matter how many bonds we buy . . . it's not often enough – nor bonds enough.

Although KIN-O-LUX efforts are devoted to supplying the government, you can still buy many KIN-O-LUX PRODUCTS at your dealer

KIN-O-LUX
INC.
105 WEST 40TH STREET
NEW YORK CITY

SALE! AGFALITE



A PORTABLE LIGHTING UNIT OF EXTREME FLEXIBILITY

This unique lighting unit finds many uses in both studio work and home portraiture. Incorporating a clever pantograph mechanism with rapid vertical adjustment, the Agfalite positions two lamps with a separation of 11 to 36 inches at any point up to almost 8 feet above floor level. Weighing slightly over 23 pounds, the entire unit is portable, packing quickly into a 9x10x30 inch carrying case. Agfalite is finished in brown crackle enamel and is supplied with adjustable diffusing screen, detachable casters, sockets, reflectors, approved wiring.

List price, without lamps $25.00

SALE PRICE $15.95

Mail Orders Filled

32nd St. near 6th Ave.

Willoughbys

New York City

EDITING SCRAP

JOHN J. KLABER

FICTION writers would scarcely dare to invent anything so improbable as the theft of a lot of amateur motion picture films. Nevertheless, the thing really happened, and I had the bad luck to be the victim. My apartment was broken into, and the burglars, finding little else that interested them, took all my finished films, as well as my projector. It was easy for them to do this, as I had the whole outfit in a handbag, arranged as a carrying case for outside showings.

What a blow it was, any movie maker can imagine. But there was one consolation. My unfinished films, scraps and odds and ends were in another place, and I still had them. But what could I do with them? Obviously, I had to do something or quit showing movies entirely—an unbearable alternative.

On looking over the odds and ends, I found mostly travel material. I had lost seven reels of European travel films, the product of a long trip abroad in the Thirties, but I had several hundred feet of leftover film, which I had omitted because of lack of space or technical defects. Some of it was really too bad to use. Much of it was so scattered in location that I could see no way of combining it into anything coherent. But I had enough film from Italy to make a single reel. This footage included a long sequence of Holy Saturday in Florence, a religious procession in Genoa, shots of Rome, Naples, Florence, Venice, some fishing boats at Santa Margherita and a few natives in costume. All this I combined into a rapid tour of Italy, piecing it out with some mountain scenery from Southern France and some marine views, to bring it up to a respectable length.

To offset the decidedly scrappy nature of the material, I made my titles in the form of rhymed couplets. I am no poet, but almost anybody can "get by" with this treatment, if he gives it a rather farcical tone, which of course I did. The title, *So You're Going to Italy*, emphasized the farcical atmosphere, and the result was a fairly good satire on the previously popular three week trips to Europe. We leaped from city to city, seeing very little in each one, and arrived back in New York much as we started. I even used views of New York harbor at the beginning and at the end, to indicate this speed, the two shots being practically identical.

Now of course you don't expect to be "burglarized," and I hope sincerely that you will not be. But perhaps, among your leftovers, there are similar opportunities that you have overlooked

[Continued on page 149]

MOVIES OF HOME

MOVIE makers everywhere are reporting, to their surprise, that men of the armed forces genuinely enjoy shows of amateur made films. The pattern of the reports of showings of amateur movies to service clubs, USO clubs and canteens has become a familiar one. The movie maker who has been invited to give a show for the service men is at first reluctant and pessimistic about the reception that his pictures will meet. He knows that service men see the best of professional entertainment—that the latest theatrical films are screened for them in camp.

Then he is surprised to find that he not only holds his audiences, but that they ask him for more. He finds that soldiers, sailors, marines and coast guardsmen are interested in his pictures and that they are fascinated by the equipment that he uses to present them. After the showing, he is surrounded by the men who ask him questions about the movie camera, the projector and the dual turntable—some of the questions being of the sort that he would expect at a movie club. Frequently, he hears remarks like "After the war, I'm going to get a movie camera!"

So, the cameraman who has gone to the trouble of carrying screen, projector and film, and usually also a dual turntable, to a service club feels amply repaid when the lights go up and the men gather around to thank him.

Amateur movie exhibitors are also surprised at the type of pictures that interest service men most. While top flight travel and flower studies are well received, it is the picture of human activities or of simple homelike things that wins the keenest interest. George Mesaros, ACL, found in projecting his films for coast guardsmen, at Seamen's House in New York City, that his most popular picture was *Back to the Soil,* a study of gardening.

Robert Kehoe, ACL, in presenting his pictures to the same group, found that a family vacation reel interested the coast guardsmen more than some of his cinematically perfect scenic studies.

Those who have screened most films for service men explain their special interests in this way. The men on leave in the cities have plenty of opportunity to see the best theatrical entertainment of stage and screen, but they miss the simple, non professional touch—the real things that they remember about their homes. They find this quality in amateur movies. They do not compare the amateur movie to theatrical film entertainment; they look at it as an entirely different thing, less formal, more intimate and more human.

But this conclusion does not mean that service men like careless films; they admire the well titled reel of first class craftsmanship and they like a well arranged musical accompaniment. But don't be surprised if pictures of family vacation rambles, scenes of home town life and reels of dogs and horses get more applause than your prize winning movie of Yosemite.

ACL

The AMATEUR CINEMA LEAGUE, Inc. *whose voice is* MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

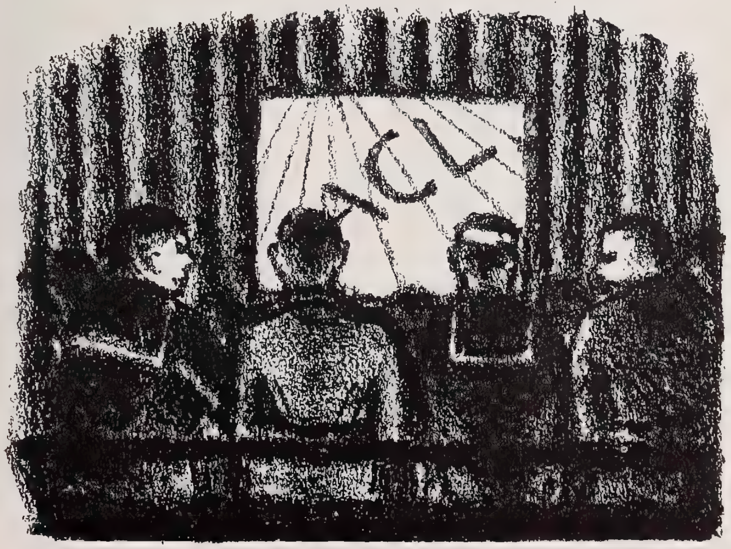
DIRECTORS OF THE LEAGUE

STEPHEN F. VOORHEES, *President* . . New York City
JOHN V. HANSEN, *Vice President* . Washington, D. C.
ETHELBERT WARFIELD, *Treasurer* . New York City
C. R. DOOLEY . . . . . New York City
MRS. L. S. GALVIN . . . . Lima, Ohio
H. EARL HOOVER . . . . . Chicago, Ill.
HAROLD E. B. SPEIGHT . . . Canton, N. Y.
PHILIP N. THEVENET . . . . Dallas, Texas
FLOYD L. VANDERPOEL . . Litchfield, Conn.
ROY W. WINTON, *Managing Director* . New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

Amateur Cinema League offices are open from
9:00 A.M. to 5:00 P.M., Mondays through Fridays



Tahiti

These frames are from *Idyll of the Islands,* a 1600 foot Kodachrome picture of Tahiti, made by Richard L. Stockton, who was a resident of Tahiti before Pearl Harbor. *Idyll of the Islands,* probably the last movie of the glamorous Pacific tropical islands made before the United States declared war, covers island scenery, native life, fishing, Polynesian dances and the Stocktons' own home on Tahiti.

A plea for closeups

They make a great difference to your audience

CHARLES F. RUFF, ACL

"IT looked closer than that when I took it!"

Have you heard that exclamation (or made it yourself) when a new reel of movies was projected for the first time? And immediately afterward you ask yourself why the person (you or the other fellow) could not have closed in for that shot.

Yes, it seems that one of the greatest and most consistent faults of amateur movies is the fact that their producers fail to remember that the human eye sees more than does the camera lens.

They forget that a lens cannot concentrate its attention on a certain aspect or detail of the view confronting it, as can the eye. The eye moves over the landscape, picking out and examining objects. So, the filmer, seeing the landscape but forgetting that his lens will not concentrate, takes a shot or two from different angles, a "pan" or two, and calls it a day. Then he wonders why the kids yawn at the end of his first reel!

For those of you who have not yet guessed my subject, I shall state it briefly— MOVE IN; your subject won't bite you! Silly though it may sound, it would actually seem that some movie makers are afraid of being bitten, judging from the aversion they show to getting near their subjects.

Your camera lens will not concentrate by itself, but all you have to do is to get closeups of your subject. It is so easy, it is absurd.

Consider a series of shots of canoeing. Would not the closeups of the person paddling and the paddle itself give life to the other shots? Would they not give a more intimate aspect to the movie? When you see such close views, you feel as if you had actually been there. In one shot, you would see the paddle in the water and nothing else, just as if you had leaned over the side of the canoe. The results would be more lifelike, therefore more interesting, than just a series of medium and long shots.

Just as your eye would pick out a few especially interesting items of the surrounding scene, so we must pick out interesting items for our camera. Then we must move in and shoot them, excluding the extraneous objects.

A good rule is to average one closeup for every three or four medium or long shots. It is amazing to see the difference this procedure makes.

It is a little more trouble, yes. You have to stop and walk a little way sometimes and set up the camera again. You have to ask people to repeat actions sometimes, so as to get a medium shot and a closeup that will synchronize when you edit your film. But, usually, people are willing to have their pictures taken more than once. And the extra time, trouble and effort that you use are well worth your while when it comes to screening the results.

If you can possibly do so, buy and keep handy a telephoto lens. Animals that are scared easily and persons who may be embarrassed easily can be filmed more naturally with a telephoto, and you get the same results that come from moving the camera closer.

Also keep near by a portrait attachment which can be adapted quickly to your fixed focus lens. One of these is invaluable for clear closeups of faces, flowers or what have you.

Don't forget exposure. Closeups may require a little "opening up," as there is not so great an amount of diffused light present as in longer shots. This, alone, is one factor that makes closeups more interesting than distant shots. They have greater contrast and detail of shadow and light surfaces.

Closeups need not be so long in footage as your other shots, since the subject is placed

[Continued on page 152]

Harold Lambert from Frederic Lewis

• This close shot tells a story that no longer shot could tell. There is enough background to place the subject, and the camera is close enough to emphasize it. The next scene would be a closeup of one puppy.

FILMING SCHOOL HISTORY

Movie of a century ago recreates early school life

FRANK E. GUNNELL, FACL

TURNING the clock back one hundred years and filming the schooldays of 1842, as we did in producing *The Voorlezer's House*, is an experience which comes once in a lifetime, and sometimes not then. The film was made of the hundredth anniversary ceremonies marking the establishment of the New York Board of Education and our present public school system.

Here, indeed, was a new film subject; eighteen boys and girls, their teacher and several other adults, all in authentic costumes of a century ago, reenacted a complete school day in the manner of 1842. Planned to show the contrast between the stern educational methods of those days and the pleasanter school activities of today, the program was complete in every detail, even to the visit of the oldtime school board and the forerunner of the modern "quiz" program!

Picturesque, too, was the locale of the Staten Island celebration, centering as it did in the old Voorlezer's House in historic Richmondtown. Believed to be the oldest elementary school building still standing in the United States, the Voorlezer's House was built sometime between 1680 and 1696, and it has recently been restored by the Staten Island Historical Society. The name ***voorlezer*** comes from the early Dutch settlers of Richmondtown, to whom the ***voorlezer*** was a layman, chosen to teach school and to conduct church services. Other historical buildings in Richmondtown, dating back more than a hundred years, helped to create the illusion of 1842.

With such an excellent opportunity for making an unusual motion picture, we quickly decided that our film version of the Centenary Celebration should have more than newsreel treatment and that, therefore, we should use a brief 1942 introduction, consisting of a few scenic shots of old Richmondtown, and then, by means of a title, slip back a century to an early morning in 1842 and follow our teacher and boys and girls as they lived an 1842 school day.

Planning the film was relatively simple, for the children had a complete script for their day's program, and it was necessary only to adapt this program to motion picture purposes. Of course, we selected those sequences which would make the most interesting film fare and at the same time would provide action. After all, much of the 1842 school day was quite different from the modern "activity" plan of education.

We realized from the start that the picture we planned could not be produced on the actual dav of the public performance of the program; so, we planned to take most of it *before* that day, feeling that to take it afterward would be an anti climax that might result in a letting down of the pupils' enthusiasm. Altogether, we spent about a week on location, including several days which were not school days; so the enthusiasm must have been good!

Here are some of the problems that we had to meet and to solve, to produce the finished film.

First came costuming and properties. Fortunately, each pupil had a complete 1842 costume from head to toes, as well as his or her own set of properties, such as books, slate, lunch basket and so forth, all of the period. They were held responsible for these items, and that fact greatly simplified matters. Costumes and properties were kept in the children's present day schoolhouse, to which they reported each morning and where they dressed for their parts.

Next came transportation. As the school of today is several miles from old Richmondtown, we used two station wagons and two cars provided by teachers and parents, to transport the entire cast to the day's location. Naturally, the occupants of some of the other cars along the highways were quite surprised when they passed whole carloads of 1842 children, singing 1942 songs and waving gaily at everybody they saw.

On location, we used the Staten Island Historical Museum, just a short block from the Voorlezer's House, as our headquarters for the day. From there we took the boys and girls, individually or in groups, as needed in our film script, and proceeded with the filming for the day.

About one half of the movie was made out of doors; while Richmondtown is old and historic, it does have such modern items as paved streets, telephone poles, fire hydrants and so forth, so that we had to choose every camera location with extreme care in order to maintain the illusion of life in 1842. Then, too, modern buses and automobiles had a tendency to come along just at the wrong moment! However, we found that, by a very careful choice of camera angles and an extensive use of wide angle and telephoto lenses (up to two and a half inches), we were able to eliminate everything that suggested 1942 from all but two or three of our scenes. In the few scenes which include suggestions of the present day, we made the unavoidable 1942 material as inconspicuous as possible, by moving the camera until the telephone pole or other item was almost completely hidden by a tree or some other object. The buses and automobiles were disposed of by posting lookouts to warn us of their approach.

So anxious have some of our acquaintances been to locate anachronisms in the film that they have actually convinced themselves that they saw an automobile somewhere in it—only to have a second showing disappoint them because they could not find it!

An amusing incident of this kind concerns two scenes of the 1842 pupils during the noon recess. Always endeavoring to follow the precept, "give your actors something to do," we filmed scenes of the pupils eating what was supposed to be an 1842 lunch. Weeks later, when we held our first public showing of the finished film before the Staten Island Historical Society, the only question that was raised about the historical accuracy of the film concerned a banana that one of the pupils had been eating as a part of that 1842 lunch. The question was—did they, or did they not, have bananas in New York as early as 1842?

For days, the argument raged, amid a feverish search for proof, until finally a local lawyer came to our rescue with documentary proof that bananas had arrived in New York as early as 1804! Now we know why Hollywood has such elaborate research departments!

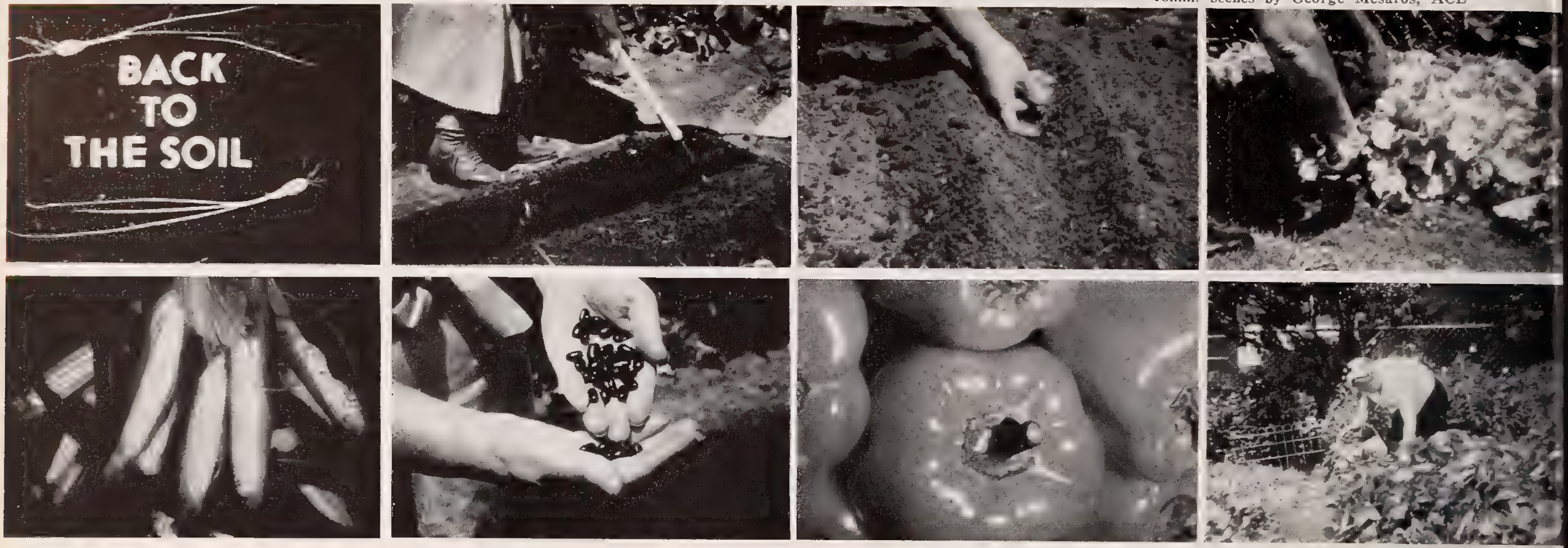
The half of the film that was taken inside the Voorlezer's House presented quite some problems of lighting, for, in restoring the old schoolhouse, the historical society had decided that, inasmuch as the house had never been wired for electricity, it should not be wired today. The nearest building being over 200 feet away, we had to rule it out as a source of current, and our final solution was to have a temporary outlet box installed on a tree, about ten feet away from the old schoolhouse. We ran our extension lines from this box in through the schoolhouse windows. The outlet box was purposely placed so high in the tree that a ladder was needed to reach it, and, in addition, we equipped it with a padlock, to discourage tampering.

As we were working with a mixture of daylight and artificial light on all interior scenes, it was necessary to use the regular daylight Kodachrome film with blue flood bulbs. As a result, it was necessary to use the slower Kodachrome film with lamps of far less lighting efficiency than that of regular floods. But, since the old schoolhouse in which the boys and girls of the past did their learning had never been lighted by more than its few windows, it seemed to us that our interior scenes should not be highly lighted if we were to preserve the atmosphere of an 1842 classroom.

• Frames from *The Voorlezer's House,* movie of school days of 1842, produced by author. Sets (schoolhouse built before 1696) and costumes are authentic in every detail. Film placed in MOVIE MAKERS Ten Best, 1942.

16mm. scenes by Frank E. Gunnell, FACL

16mm. scenes by George Mesaros, ACL



• Shots from *Back to the Soil,* 1942 Ten Best film of Victory gardening, made by author who finds fruits of the earth best cine subject.

FILMING A VICTORY GARDEN

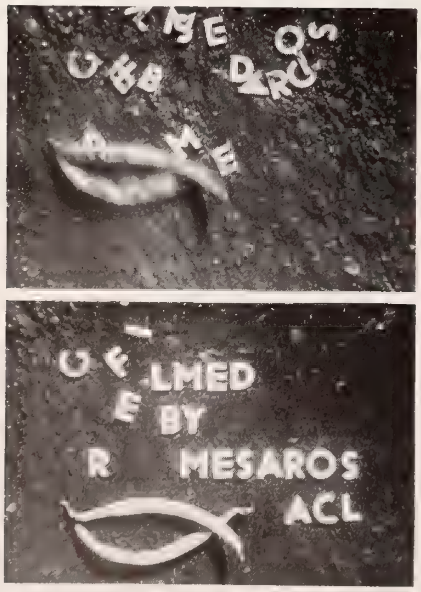
The pleasure outweighed the time and the effort

GEORGE MESAROS, ACL

NOW that I look back on it, I think that I should have paid the government for the privilege. Growing a Victory Garden is what I mean. The neighbors thought that I simply was patriotic, poking around the backyard with spades and rakes, seeds and trowels. But, for a summer of solid satisfaction, I can recommend the practice with all my heart.

Figure it out for yourself. In the first place, you *are* doing your country a favor, by growing as much of your own food as you can manage. Our trains and trucks, ships and planes, are bursting with freights far more important to victory. In the second place, you are doing yourself and your family a favor, the like of which you may scarcely dream. Even before War Ration Book 2, we in this urbanized civilization had come to forget the goodness of truly fresh vegetables. Try a kettle full of sweet corn this summer, just five minutes off the stalks, and you will see what I mean.

• Frames from credit title filmed with reverse motion. Effect: stream of water from hose washes letters into place. Bottom frame shows action near completion.



Then, in the third place, planning, planting and tending a small backyard garden is downright fun. With those long summer vacation trips out "for the duration," it gives you something to look forward to on each succeeding weekend. It is good but not excessive exercise. It stretches the muscles and relaxes the spirit. Even with the simplest plantings, you soon find your work infused with a deep and satisfying sense of honesty and creation.

Finally—and in the fourth place—such an activity provides one of the finest filming subjects that I have ever found. All during last summer, I thought so at the time—weaving out a pattern of advancing plant life, varied greens for the backgrounds, strong, gleaming yellows, oranges and reds filling the frames. Later, when the staff of this magazine selected *Back to the Soil* among the Ten Best films of the year, I felt repaid a dozen times over for all my labors. And since that time still others have found in that film some measure of charm and beauty which I scarcely dared to hope was there. Surely, such pleasure is reward enough for any true movie maker.

My garden, as did my film of it, started from scratch. That part of Long Island where our summer bungalow stands consists of sand which was pumped in from the bay. Seaweed and marsh grass will just about hang on—if there is plenty of rain during the warmer months. Thus it was that my opening scenes show the seemingly desolate plot, which later was to flourish, and then the addition of top soil and fertilizer which did the trick. We have no scenes of poring over seed catalogs or other early planning, but such might be effective in the film that you are going to make.

Neither Katie (my wife) nor I knew any too much about growing things when we started, so that we practically held the gardening book in one hand while digging with the other. From day to day, we watched the blank earth for signs of insurgent life. We had almost given up hope, when the first tender shoots broke through the ground, took a tentative look around and decided that their new life was worth

[Continued on page 151]

LOS ANGELES POLICE MADE SAFETY FILM

Movies help to correct dangerous motor habits

DANIEL PHILLIPS

Traffic Education Unit, Los Angeles Police Department

Bob Wallace

• Members of Traffic Education Unit of the Los Angeles Police Department: Sergeant S. H. Sheldon, Officer Daniel Phillips (cinematographer) and Officer James Glavas (writer) discuss script in story conference on picture, *Motors on Parade*.

FORTY thousand Americans are killed and one and a half millions are injured yearly by traffic accidents, most of these being of the automobile and pedestrian type. With such facts, it can be seen that something should be done, and in Los Angeles it is being done. The Los Angeles Police Department, through its selective traffic enforcement, education and engineering program, has declared war on the destruction of life and property on the highway.

In March, 1941, the department organized its Traffic Education Unit with a goal of selective education; that is education which is directed at those persons involved in particular types of accidents.

Realizing the advantages of motion pictures as a medium for reaching these groups, Deputy Chief B. R. Caldwell, director of traffic operations for the department, secured the necessary 16mm. equipment for the production of such films. It was his plan that police officers of the Education Unit should project films depicting safety practices when they were invited to talk to interested groups, like clubs, schools and churches.

Under the direct supervision of Captain William H. Parker, commander of the Traffic Division's Accident Prevention Bureau, a production committee was formed. Its first assignment was a picture that was approximately 400 feet in length, directed toward the correction of those practices which proved to be accident causing. The committee used, as its basis, a report prepared by the Traffic Analytical Unit, which showed, from a study of accident reports, the most prevalent law violations.

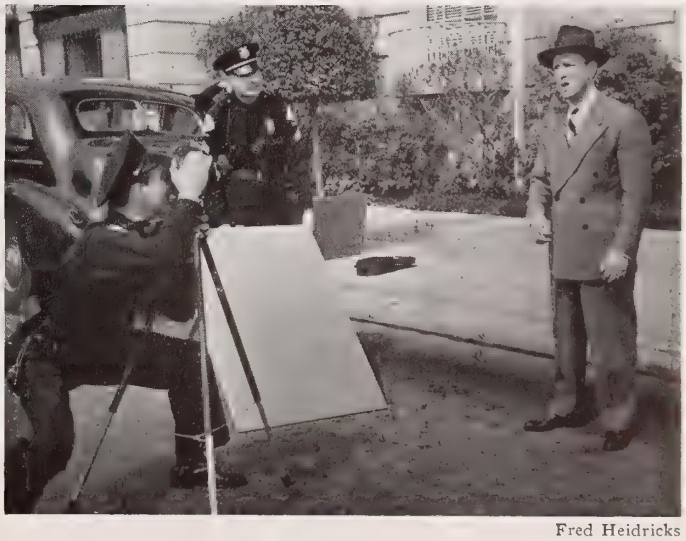
The picture was called *Motors on Parade*, and it dealt with training motorcycle officers and their work in the field that attempted to correct poor driving practices.

Police department records revealed that two out of every three persons killed in traffic were pedestrians—most of them being in the older age groups. Therefore, the second 16mm. motion picture was based on safe walking habits, and it was shown to groups falling within the older age classifica-

[Continued on page 153]

• Below, author at camera and, bottom, filming a scene for *Foot Faults*. Author is again cameraman, and Sergeant S. H. Sheldon is manning the reflector.

Bob Wallace



Fred Heidricks

GOOD CARE FOR GOOD TOOLS

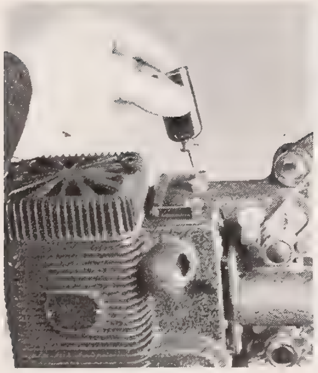
How movie equipment should be treated, to keep it in order

KENNETH F. SPACE, ACL

Photographs by Kenneth F. Space, ACL

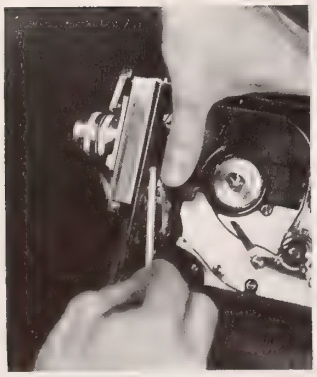
• Clean the projector gate carefully with a lintless cloth.

• The rear element of the projector lens is most likely to get dusty.



• Oil your projector only by following directions of instruction manual.

• Keep tripod legs clean, so that parts will slide freely within each other.



• If emulsion particles harden in camera gate, remove them with piece of soft wood.

• Cases may be cleaned and polished with leather dressing or neutral shoe polish.

NOW, more than ever before, each item of movie making equipment should be treated as a rare jewel, for it is possible that it cannot be replaced, as many of us well know or soon find out when we start looking for something that was common a few months ago.

Most filmers are as careful of their equipment as is a surgeon of his instruments. Others would take better care of their cameras and projectors if they knew more about the dangers of carelessness. Now that we see equipment being turned in, secondhand, in the stores, it is quite amazing to see how well some of it has been kept and how badly battered other outfits have become, even though they may have been used for a shorter period of time.

Poorly treated cameras and projectors have less trade in or resale value, but the important reason for treating your equipment with respect is to be certain that it will continue to operate efficiently for the rest of the war, at least. Let us say right here that, if you have an idea that anything is radically wrong with your camera, projector or meter, it would be well to send it to the manufacturer immediately, to be checked before supplies of spare parts and skilled men to do the repair work become no longer available. You may have to wait weeks for the work to be done; but, if your equipment needs repair and if you intend to use it this summer, it is best to start thinking about the job now.

Granted, then, that your tools worked in a satisfactory manner the last time that you did any filming, let us see how this good performance can be continued. First, let us consider the camera. It is an instrument of some precision, and no good will come of dropping it or placing it in any position in which unusual pressure might be applied to it. To correct the light scratches or digs that sometimes occur, in spite of our best intentions, a dab of matching leather stain should be sufficient, although an occasional application of leather dressing will do much to keep the leather covered camera looking shipshape.

If parts of the camera are likely to come in contact with rough edges of any other piece of equipment, such as a titler or special tripod mounting, it might be well to place a pad made from several thicknesses of adhesive tape at the proper point, to act as a buffer.

On the inside of the camera, the area that probably warrants the most attention is that about the aperture and pressure plates, or just the aperture plate in the case of the magazine type of camera. Here, particles of emulsion may gather and attach themselves to the film. More serious is the tendency of the tiny flakes to build up into a mound on the aperture plate, that forces the pressure plate away from the aperture slightly, so that a slight out of focus effect is caused. Occasionally, the mound will be formed at a point near the center of the pressure plate and, having become quite hard, it will act as a sort of fulcrum on the pressure plate, allowing it to rock back and forth slightly. The result in the finished picture is as if the film were rocking in and out of focus. Often, dust is loose in the gate, and its effect can be seen when one screens a finished film.

If the particles are loose in the gate, they can probably be removed by a soft brush, a piece of chamois or some lens cleaning material. When you use a brush, you must take care, lest the metal shank of the brush scratch the pressure plate. You can prevent this difficulty by winding a piece of adhesive tape about the metal portion of the brush. If emulsion particles have hardened on the pressure plate or the aperture plate, it probably will be necessary to use a bit of carbon tetra-

James W. Moore, ACL

• The movie maker who takes care of his equipment protects his investment and insures good filming in the future. Your cine equipment is valuable.

chloride to soften them. Then they can be removed with an ivory stick or a piece of *soft* wood, such as an orange stick.

However, it is easy to avoid these problems by forming the simple habit of cleaning the area thoroughly before each new roll of film is inserted, or, better still, after each roll is removed.

The camera lens also should be given more than an occasional inspection. Dust inside the lens hood or on the lens itself is very likely to cause bad pictures. Sometimes, when one is filming at beaches or other places where moisture is in the air, as at waterfalls, for example, he will find that some of the fine mist has reached the lens. Often the mist is dust laden and, when the lens dries, it will have a coating. This coating can provide a surface to which dust could adhere, in addition to causing a slight fog effect at the time of filming. A cleaning with lens tissue is the remedy.

If your lenses are of the "screw in" type, it is a good idea to see that they are properly seated. Sometimes a lens will work somewhat loose and enough to cause a slight softening of focus; in some instances, the effect is bad enough to spoil the pictures.

Camera springs do not break very often, but they do weaken in time, especially if the camera is left wound when it is not in use. If you have not completed a roll of film, but still do not plan to shoot again soon, it is a good idea to expose enough footage so that the spring will run down. The film should not be wasted, of course, as the scenes should be those that you will want. Generally, one or two shots will do the trick. If the camera is of the magazine type, the magazine can be removed, and the camera spring can be run down without the need of exposing footage. This procedure allows the spring to rest. If the spring is left wound too long, there will be an occasional "bump" sound, and the camera will jerk slightly from time to time when it is used. This sound indicates that the lubricant has been squeezed out of the spring coils, and you cannot remedy this situation yourself.

If your camera is of the type on which the handle has to be folded over a bolt head before cranking or winding, the crank should be firmly set in place before one turns it, as the nicking and gouging that result from twisting the crank on the edge of the bolt head are not only unsightly but may make it difficult to seat the crank.

The camera case may be kept in good condition by an occasional wiping with a soft cloth, and possibly by the use of leather dressing in some instances. All leather can be handsomely polished with neutral shoe cream.

The points that have been made in regard to the aperture of the camera also apply to the aperture of the projector, and it may be cleaned in the same manner. The projector operates over longer continuous periods than does the camera; thus it needs a certain amount of oiling, but oiling should be done only according to the directions which come with the instruction booklets, and you should use the type of oil that is suggested or is provided by the manufacturer of the equipment.

The lens of the projector should be given frequent attention. The end that is nearest the screen is quite often cleaned, but the rear glass surface usually is neglected. Yet the rear element is more likely to collect dust, which clings because of the static that is caused by friction at that part of the projector. In case too much oil has been applied to the mechanism, a fine spray of oil will be cast in a thin film over this rear portion, and the picture on the screen will take on a veiled, flat appearance, which partially destroys the color values when color film is being projected.

In these times of war conservation, it has occurred to us that it would be easier on the motor and the belts, or other parts concerned, if rewinding could be done on the editing rewinds, if one has them, instead of on the projector. Another saving is to use a bulb of lower power when one shows pictures on screens of smaller size than usual. In other words, save the more powerful and often shorter lived bulbs for occasions that really require their use.

While the camera and projector are of great importance, there are common accessories that need care if they are to give the best service. Exposure meters of the photocell type should not be dropped or jarred. The all important needle that registers the light value moves on jewelled bearings as do some of the parts in fine watches. A meter can be damaged as easily as can a watch, yet few of us would treat a good watch in the casual manner that we use with our meters. It is a good idea to obtain a stout leather case for your meter, and there will be less danger of damage to it.

Tripods should be kept well oiled and cleaned, so that it will not be necessary to force their action. Do not twist the knobs that hold the legs in place in such a manner that the threads are weakened, thus permitting the legs to become loosened. Small digs in wooden tripods can be repaired with plastic wood, and a little furniture wax will keep them looking bright and shiny. Aluminum tripods should be [Continued on page 152]

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Galas in Gotham

New York City followers of fine films will have a dual opportunity this month of seeing the best that is being done in the hobby, in the annual gala shows scheduled by the Brooklyn Amateur Cinema Club, ACL, and the Metropolitan Motion Picture Club. Brooklyn leads off on Friday evening, April 9, at the St. Felix Street Playhouse, 126 St. Felix Street, with a program which includes the following: *Frail Children of the Sun*, by John Larson, ACL; *Summertime*, by Charles H. Benjamin, ACL; *Mr. Bug Plays Cupid*, by Martin Sternberg, ACL; *Slabsides*, by Louis Shefrin; *Sternwheeler Odyssey*, by Sidney Moritz, ACL; *Along Maine Shores*, by Frank E. Gunnell, FACL; *What Price Victory*, by Dr. J. Allyn Thatcher, ACL. Tickets, which are fifty five cents including tax, may be obtained from M. Kaplan, Room 219, 2 Broadway, New York, N. Y.

The Metropolitan club show follows a week later on April 16, playing a one night stand at the Master Apartments Theatre, 103rd Street and Riverside Drive, scene of former MMPC triumphs. Already guaranteed for screening, on a program not completed at this writing, are *Russian Easter*, 1942 Maxim Award winner, by George W. Serebrykoff, ACL, and *Baie St. Paul*, by Frank E. Gunnell, FACL, recently announced grand award winner in the "Come To Canada" contest, sponsored by the National Film Board, of Canada. Tickets are scaled at the same price of fifty five cents, and they may be had on application to Sidney Moritz, ACL, 160 Claremont Avenue, New York, N. Y.

• Bottom, attendance at recent, regular meeting of Brooklyn Amateur Cine Club, ACL, in Brooklyn, N. Y. Top, projection setup and club member operators. Movie clubs in Metropolitan area are thriving.

Arthur Gross

Contest in Philadelphia

Grand Manan, by Robert W. Crowther, ACL, has been announced as the first award winner in the recent annual contest held by the Philadelphia Cinema Club, with members of the 8-16 Movie Club of Philadelphia and the Amateur Cinema Club of Norristown in attendance as guests. Other place winning films, in order, were *New York Zoo*, by Dr. R. E. Haentze; *Roaming Through the Rockies*, by George Pittman; *Colonial Williamsburg*, by James Maucher and Dr. Haentze. The judges were former contest award winners and members of the executive committee.

For Washington 8's

Guest speakers have been the order of the evening at late meetings of the Washington 8mm. Movie Club, according to H. D. Bateman, ACL, president. First in the series was Paul C. Reed, head of the Nontheatrical Division, Bureau of Motion Pictures, Office of War Information. Mr. Reed described the work being carried on by OWI in bringing the government's war messages to thousands of nontheatrical audiences in schools, churches and community gatherings, illustrating his points with screenings of *From the Frying Pan into the Firing Line, The Arm Behind the Army* and *Listen to Britain*, an English production being distributed in this country by OWI. William J. Brown, ACL, and Maurice Hejnal, ACL, rounded out this program with clinical screenings of their films of the Mummers' parade. At a later gathering, the club heard from G. E. Foreman and Richard Patton, both of the Bell & Howell Company, on common abuses of precise amateur movie equipment and the proper cares necessary for its preservation.

Parkchester premiere

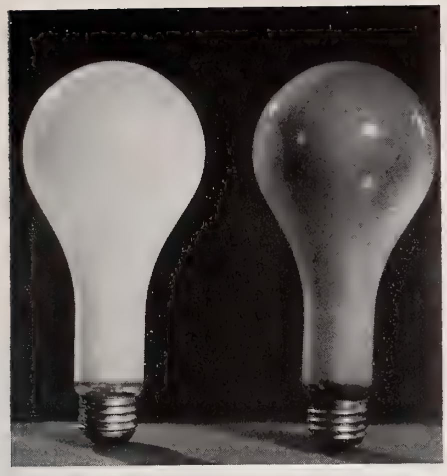
The scream of bombs and the thud of explosions, bursting suddenly through a darkened hall, marked the recent première of *Parkchester and Defense*, staged by the Parkchester Cine Club in P. S. 102, Bronx, New York City. More than 200 persons attended the screening from which the net proceeds of $20.00 were presented to the Army Emergency Relief fund. Rounding out the program were *Ode to New York*, by George Kirstein, and *Oh, Doctor*, by William Russ, individual productions by these members of the club. A copy of *Parkchester and Defense* has been purchased by the Metropolitan Life Insurance Company, financial sponsor of that residential community.

Hawthorne elects

New officers for the current club season have been announced by the Hawthorne Camera Club, ACL, in Chicago, as follows: Blanche Kolarik, president; S. J. Hofreiter, vicepresident for movies; W. D. Rusk, vicepresident for "stills"; J. E. Burns, secretary; Josephine Macaluso,

[Continued on page 157]

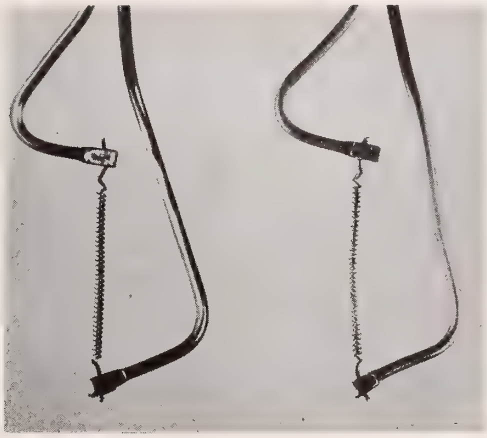
Hobart Photo Features



• Don't throw away blackened bulbs like the one on the right. Use them. Heaviest blackening is in one spot, which is small in comparison with total bulb area.

SAVING *Photofloods*

MAXTON R. DAVIES



• Top, well but simply lighted home scene. Notice back light on globe, to give modeling, roundness. Bottom, at left, filament of unused Photoflood; at right, filament of much used bulb. It has become narrow and pitted, and the bulb must be handled with care.

JOE T. (for typical) Movie Maker has a pretty wife, two attractive kids, a movie camera and projector, the usual accessories, perhaps one or two "loads" of 8 or 16mm. film around the house and—if he is lucky—a few more or less used Photoflood lamps, about equally divided between No. 1's and No. 2's.

What is his future for picture taking? He can probably pick up another roll of film now and then, and—barring bad luck and accidental rough handling—his camera and projector will probably last until the return of happier days.

But Photofloods, the mainstay of his interior movie making, have gone to war, no more being available for purely civilian use. And how long the precious few he happened to have on hand will last is something he has no way of knowing.

What Joe (who, of course, is really you and I and all home movie "bugs") *does* know is that Photofloods have definite picture making advantages, including unequalled convenience and the fact that, when used without "skimping," they provide plenty of the right quality of light for best picture results, in both black and white and Kodachrome. At the same time, he knows that, especially for the duration, it is going to be "smart" to make every shot count, since we shall probably be able to take fewer shots. So, Joe prefers to work with Photofloods as long as he can—by making those he has last just as long as possible.

Luckily, there are a number of things that we can all do to lengthen the "life expectancy" of any flood lamps that we may have. And now that photo lamp conservation is imperative, we shall all find it wise not to overlook these "reminders."

First, it is a good idea to standardize your Photoflood lighting arrangements. It is patriotic, too, because experimenting wastes both film and lamps. If you have been making movies for some time, you probably have a few favorite arrangements which you have used over and over because you have found that you can depend on them for best results. Stick to them, arranging your lights in ways that past experience has shown you will produce good picture shots every time.

Next, clean your reflectors—often. Even though hardly noticeable to the eye, a film of dust can form on reflectors and cut down your light. This condition may mean the difference between just average pictures and shots with the extra snap and sparkle that make your pictures "winners." Use a damp cloth and a mild cleanser.

Make most efficient use of [Continued on page 153]

NOW! OWN A COM
OF THE WAR IN CAS

For the first time in world history, the opportunity now exists for every projector owner to collect and own permanently motion picture records of an entire war . . . filmed as it happened.

In the years to come, many histories will be written about the struggle of the last five years . . . the struggle that began with Hitler's march on Austria. With Castle Films you can own a living record of this

struggle, filmed b
ing on all contine
fi

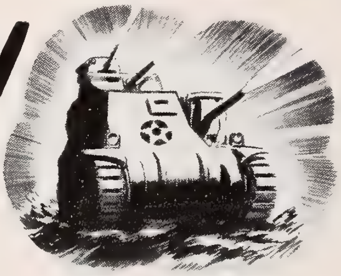
a
f
t
v

CASTLE FILMS INC.

RCA BLDG. NEW YORK
FIELD BLDG. CHICAGO
RUSS BLDG. SAN FRANCISCO

All Castle 16mm. films are Vap-O-Rated.
All Castle 8mm. films are also treated.

WAR ON LAND!

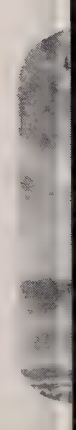


ON THE SEA!

and now—

BATTLE FOR TUNISIA!

Terrific battle scenes as Yanks and Nazis meet in head-on collision! You're right in the thick of the conflict as Stukas roar earthwards at you! You're beside an anti-aircraft gun as it knocks Nazi dive bombers from the sky! You're in a tank as it thunders towards the enemy lines . . . then in a strafing fighter plane as it blasts fleeing enemy troops, trucks and tanks! You see an Axis ship hit by your cannon shells and you watch it blow up before your eyes! Here is an epic of American intrepidity, gallantry, and fighting fury that will leave you breathless! Own it! Show it now!



DON'T WAIT-SEE YOU

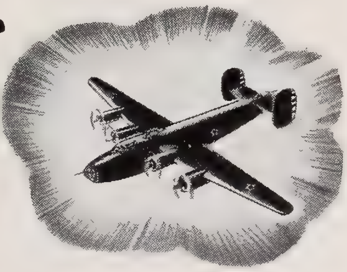
ETE MOVIE RECORD

E FILMS!

ls of intrepid cameramen operat-
n every land, sea and sky battle-

or owners throughout the world
ily procuring these Castle war
cquire their own priceless chap-
pter News Parade library of the

N THE
AIR!



Own History Recorded As It Happened

1. **"U. S. CARRIER FIGHTS FOR LIFE"** and **"RUSSIA STRIKES BACK"** (both in one film). Terrific battle scenes aboard a carrier! Russian fighting fury on the offensive!

2. **"YANKS INVADE AFRICA"** and **"VICTORY OVER ROMMEL"** (both in one film). Priceless film record of actual invasion. Close-up battle scenes of British advance.

3. **"NEWS PARADE OF 1942."** Film headlines from a complete year of astounding events. Yanks fighting 'round globe. Dieppe. Stalingrad. Other actions.

4. **"FIGHT FOR EGYPT."** War on land, sea, and in the air as Britons meet the tough legions of Rommel. One of the great pictures of the war.

5. **"MIDWAY AND CORAL SEA BATTLES."** See Americans plastering the Japs in the greatest air-sea battles of the war. Terrific action pictures.

6. **"MacARTHUR, AMERICA'S FIRST SOLDIER — MANILA BOMBED."** Historic shots in the career of a great General. And—tragedy at Manila as Japs bomb its defenseless homes.

7. **"U. S. N. BLASTS MARSHALL ISLANDS."** Film record of one of the most daring, smashing raids of the war. See Jap bases smashed by shell-fire . . . ruined for use.

8. **"RUSSIA STOPS HITLER."** Astounding, close-up battle scenes of Russians fighting Nazis. A gripping picture of the never-say-die spirit of a fighting ally.

9. **"BOMBING OF PEARL HARBOR"** and **"BURNING OF NORMANDIE"** (both in one film). Darkest hour in U. S. history. Filmed on the spot for now and posterity.

10. **"BRITAIN'S COMMANDOS IN ACTION."** Close-up pictures of an actual Commando raid on Nazi strongholds in Norway. You'll never forget these scenes!

11. **"JAPS BOMB U. S. A."** Astounding pictures of the bombing of Hawaii. You see Jap planes overhead, bomb bursts, civilian havoc wrought by sneak attack.

12. **"NEWS PARADE OF 1941."** Movie record of the key actions and key events of 1941. Highlights of the entire year. A great historic film.

13. **"AMERICA'S CALL TO ARMS."** Rousing might of the U. S. A. as it hurried to get ready for the mightiest struggle of all time. History in the making!

14. **"TACOMA BRIDGE DISASTER —FRENCH FLEET BLOWN UP"** (both in one film). Amazing last moments of the doomed bridge. And—destruction of ships at Oran.

15. **"NEWS PARADE OF 1940."** London burning under Nazi bombs. German-French armistice signed. Convoys under attack. U. S. destroyers to England.

16. **"BATTLE FOR FRANCE."** Dunquerque rescue after Leopold's surrender. French rear action as armies retreat. Paris bombed. Maginot Line lost.

17. **"BOMBS OVER EUROPE."** Naval battle at Narvik Harbor as Germany invades Norway. Invasions of Denmark, Holland, Luxemburg.

18. **"GRAF SPEE SCUTTLED."** Actual raid by doomed battleship. See her, crippled, put in at Montevideo harbor. Then—the captain blows up the ship!

19. **"WAR IN EUROPE."** The war's beginning. Poland invaded. Warsaw bombed. England and France declare war on Germany. A great, historic document!

20. **"NEWS PARADE OF 1939."** French mass at Maginot Line. English cross Channel. Allied navies in action. Bombings in ruined Poland.

21. **"NEWS PARADE OF 1938."** Benes rejects Hitler's demands on Czechoslovakia. Chamberlain flies to Berchtesgaden. Munich pact signed. Prelude to war.

22. **"GERMANY INVADES AUSTRIA."** Schussnig defies Hitler. Der Fuehrer marches. Seizes Austria. Defies the world in triumphant Vienna speech.

23. **"NEWS PARADE OF 1937."** Mussolini visits Hitler. Rome-Berlin Axis pact is formed. Spanish Civil War. Japan savagely attacks China.

24. **"WAR IN CHINA."** Japs wage cruel air war on China's defenseless millions. Terror and destruction under the Nips' wanton attacks.

HOTO DEALER-*Today!*

NOW! OWN A COMPLETE MOVIE RECORD OF THE WAR IN CASTLE FILMS!

For the first time in world history, the opportunity now exists for every projector owner to collect and own permanently motion picture records of an entire war . . . filmed as it happened.

In the years to come, many histories will be written about the struggle of the last five years . . . the struggle that began with Hitler's march on Austria. With Castle Films you can own a living record of this struggle, filmed by reds of intrepid cameramen operating on all continent d on every land, sea and sky battlefiel

ector owners throughout the world ar eadily procuring these Castle war fil o acquire their own priceless chapte chapter News Parade library of the w

CASTLE FILMS
INC.

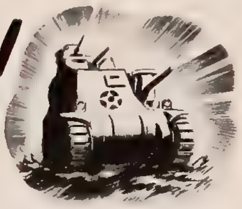
RCA BLDG.
NEW YORK

FIELD BLDG.
CHICAGO

RUSS BLDG.
SAN FRANCISCO

All Castle 16mm. films are Vap-O-Rated.
All Castle 8mm. films are also treated.

WAR ON LAND!



ON THE SEA!

IN THE AIR!

and now—

BATTLE FOR TUNISIA!

Terrific battle scenes as Yanks and Nazis meet in head-on collision! You're right in the thick of the conflict as Stukas roar earthwards at you! You're beside an anti-aircraft gun as it knocks Nazi dive bombers from the sky! You're in a tank as it thunders towards the enemy lines . . . then in a strafing fighter plane as it blasts fleeing enemy troops, trucks and tanks! You see an Axis ship hit by your cannon shells and you watch it blow up before your eyes! Here is an epic of American intrepidity, gallantry, and fighting fury that will leave you breathless! Own it! Show it now!

Own History Recorded As It Happened

1. **"U. S. CARRIER FIGHTS FOR LIFE"** and **"RUSSIA STRIKES BACK"** (both in one film). Terrific battle scenes aboard a carrier! Russian fighting fury on the offensive!

2. **"YANKS INVADE AFRICA"** and **"VICTORY OVER ROMMEL"** (both in one film). Priceless film record of actual invasion. Close-up battle scenes of British advance.

3. **"NEWS PARADE OF 1942."** Film headlines from a complete year of astounding events. Yanks fighting 'round globe. Dieppe. Stalingrad. Other actions.

4. **"FIGHT FOR EGYPT."** War on land, sea, and in the air as Britons meet the tough legions of Rommel. One of the great pictures of the war.

5. **"MIDWAY AND CORAL SEA BATTLES."** See Americans plastering the Japs in the greatest air-sea battles of the war. Terrific action pictures.

6. **"MacARTHUR, AMERICA'S FIRST SOLDIER — MANILA BOMBED."** Historic shots in the career of a great General. And—tragedy at Manila as Japs bomb its defenseless homes.

7. **"U. S. N. BLASTS MARSHALL ISLANDS."** Film record of one of the most daring, smashing raids of the war. See Jap bases smashed by shell-fire . . . ruined for use.

8. **"RUSSIA STOPS HITLER."** Astounding, close-up battle scenes of Russians fighting Nazis. A gripping picture of the never-say-die spirit of a fighting ally.

9. **"BOMBING OF PEARL HARBOR"** and **"BURNING OF NORMANDIE"** (both in one film). Darkest hour in U. S. history. Filmed on the spot for now and posterity.

10. **"BRITAIN'S COMMANDOS IN ACTION."** Close-up pictures of an actual Commando raid on Nazi strongholds in Norway. You'll never forget these scenes!

11. **"JAPS BOMB U. S. A."** Astounding pictures of the bombing of Hawaii. You see Jap planes overhead, bomb bursts, civilian havoc wrought by sneak attack.

12. **"NEWS PARADE OF 1941."** Movie record of the key actions and key events of 1941. Highlights of the entire year. A great historic film.

13. **"AMERICA'S CALL TO ARMS."** Rousing might of the U. S. A. as it hurried to get ready for the mightiest struggle of all time. History in the making!

14. **"TACOMA BRIDGE DISASTER —FRENCH FLEET BLOWN UP"** (both in one film). Amazing last moments of the doomed bridge. And—destruction of ships at Oran.

15. **"NEWS PARADE OF 1940."** London burning under Nazi bombs. German-French armistice signed. Convoys under attack. U. S. destroyers to England.

16. **"BATTLE FOR FRANCE."** Dunquerque rescue after Leopold's surrender. French rear action as armies retreat. Paris bombed. Maginot Line lost.

17. **"BOMBS OVER EUROPE."** Naval battle at Narvik Harbor as Germany invades Norway. Invasions of Denmark, Holland, Luxemburg.

18. **"GRAF SPEE SCUTTLED."** Actual raid by doomed battleship. See her, crippled, put in at Montevideo harbor. Then—the captain blows up the ship!

19. **"WAR IN EUROPE."** The war's beginning. Poland invaded. Warsaw bombed. England and France declare war on Germany. A great, historic document!

20. **"NEWS PARADE OF 1939."** French mass at Maginot Line. English cross Channel. Allied navies in action. Bombings in ruined Poland.

21. **"NEWS PARADE OF 1938."** Benes rejects Hitler's demands on Czechoslovakia. Chamberlain flies to Berchtesgaden. Munich pact signed. Prelude to war.

22. **"GERMANY INVADES AUSTRIA."** Schussnig defies Hitler. Der Fuehrer marches. Seizes Austria. Defies the world in triumphant Vienna speech.

23. **"NEWS PARADE OF 1937."** Mussolini visits Hitler. Rome-Berlin Axis pact is formed. Spanish Civil War. Japan savagely attacks China.

24. **"WAR IN CHINA."** Japs wage cruel air war on China's defenseless millions. Terror and destruction under the Nips' wanton attacks.

DON'T WAIT—SEE YOUR PHOTO DEALER—*Today!*

CARTOON CARNIVAL
HOME MOVIE THEATRE
HOME MOVIE THEATRE
CARTOON CARNIVAL
EXTRA!

• Scenes at Officers Club in New York City, where Home Movie cartoon party was given for men in armed services of United Nations.

A home movie carnival for service men

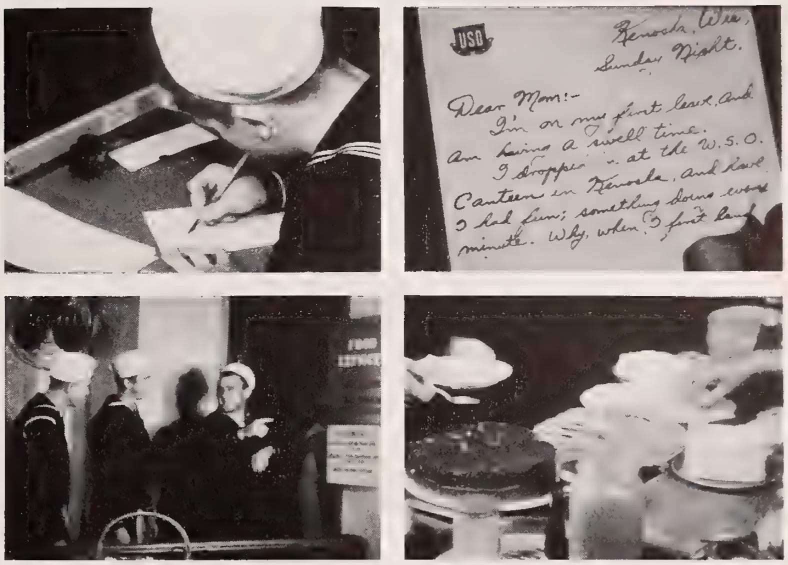
SPECIAL showings of home movies, to entertain men in the armed forces, have become highly popular throughout the nation. These showings attract crowds of soldiers, sailors, marines and members of other branches of the armed services to informal get togethers all over the country. The shorter, more personal type of movie has been found to be of great interest to the service men, because home movies are more friendly, and the subject matter is often familiar. The showings are conducive to relaxation and are particularly enjoyable when they are accompanied by a party.

A successful example of this entertainment was the "Home Movie Cartoon Carnival" that was staged recently by the East 52nd Street Officers Club at the Hotel Gladstone in New York City. Guests were officers from all branches of the armed forces of the United Nations. The entire first floor of the hotel was taken over for the occasion, and one room was converted into a home movie theatre where 16mm. sound films were screened continuously throughout the evening.

The major part of the program was made up of cartoon "shorts." These cartoons served as the theme for one of the events which took place during the evening. Ten officers were chosen by lot, and each was given a large bag containing an assortment of odds and ends of cloth, paper and clothing with which each was directed to dress his partner to resemble one of the cartoon figures that had appeared in the films. Photographers from *Life* magazine and Castle Films were present to record the proceedings. Each *Life* photographer was accompanied by a uniformed assistant, chosen from the armed forces, to enable future army and navy photographers to gain practical experience in covering events of this type.

PRACTICAL FILMS

The non theatrical movie as used for various purposes



USO

Kenosha, Wis.,
Sunday Night.

Dear Mom:-
I'm on my first leave and
am having a swell time.
I dropped in at the U.S.O.
Canteen in Kenosha, and have
I had fun; something doing every
minute. Why, when I first land

• Shots from *Shore Leave,* film of USO services in Kenosha, Wisc., made by Kenosha Movie Makers Club. Other scenes from same picture are on cover of this number.

AMATEUR FILM FOR USO

DONALD MAGGINI

Through the showing of an amateur film, *Kenosha Shore Leave,* the Kenosha, Wisc., USO organization and its accomplishments have been called to the attention of thousands of persons who otherwise would not be acquainted with its work. The sponsors of the USO group are enthusiastic over the results of these showings, and they are very grateful to Lewis P. Rasmussen, ACL, and the Kenosha Movie Makers Club for producing so splendid a record of their activities. This 16mm. Kodachrome picture presents a complete story of the manner in which the Kenosha USO organization goes about its job of entertaining the visiting service men.

• Frames from *Grasslands,* made by Kenneth Hinshaw for the Eastern States Farmers' Exchange, ACL, pictures farmers' battle to maintain fertility of grass fields.

• Scenes in time lapse flower studies made by Lowell J. Mills to depict growth of plants. Mr. Mills designed his own time lapse filming equipment.

• *Ice Cream—The Story of Man's Favorite Food* is illustrated here by frames from the film, made by Ward W. Whyte for the General Ice Cream Corporation. Edwin L. Innes was cameraman.

A local sailor, home on leave, is featured in the film, and he serves as the central character that holds the sequences together. One device that assists in the unification of the film is a series of scenes showing the young man at a desk at USO headquarters, writing a letter to his mother which gives an account of USO hospitality. Paragraphs from the letter, shown progressively throughout the picture, serve as introductory titles to succeeding sequences. The scenes that show the volunteer workers bringing food to the USO kitchen are particularly good, as are the views of the uniformed guests being served and eating hams, cakes and pies. The opulence of the feast and the beauty of the food provide the film audience with a vicarious, if wistful, pleasure. All told, the picture gives the impression that the boys have a fine time in Kenosha, and it is not difficult to understand why this film has been successful in raising funds.

FILM FOR GRASS FARMERS

Grass is the great natural crop of the Northeast, and grass is the focal subject of an inspirational film which is to be shown at farmers' meetings where crop improvements are to be discussed. *Grasslands* was filmed by Kenneth Hinshaw on 16mm. Kodachrome film for the Eastern States Farmers' Exchange, ACL. The picture is 1100 feet long and to it a sound track has been added. The farmer's endless battle to restore and maintain the fertility of the grass fields is the chief concern of this picture. The first scenes emphasize the background of the relationship of grass to farming in the Northeast. The concluding sequences point to the accomplishments achieved when scientific practices are applied to farming processes.

[Continued on page 152]

The Clinic

Technical comment and timely topics for the amateur

KENNETH F. SPACE, ACL

Rear projection From W. R. C. Corson, ACL, comes this suggestion on materials for rear projection screens. "Because some years ago I experimented with rear projection, I was much interested in the article, *Rear projection at home*, in February, 1943, Movie Makers. The author mentions different materials that were used for the screen in order to avoid effects of grain or texture. I tried some of those that he names, but finally I had the best success with a thin sheet of opal glass. It has no texture, and to some degree it reduces the 'hot spot' effect. It does absorb more light than does ground glass or tracing cloth, but, by cutting the screen size down to about four by five inches, I secured ample illumination from my 750 watt projector."

Camera trigger When, in *The Clinic*, in March, 1943, we promised you a second new cable release, we also meant to mention that these two are the only ones that we anticipate publishing for some time. If your camera is not of the type for which this cable release is designed and if you want to build one, we suggest that you look at the cable release plan in *The Clinic* in March Movie Makers.

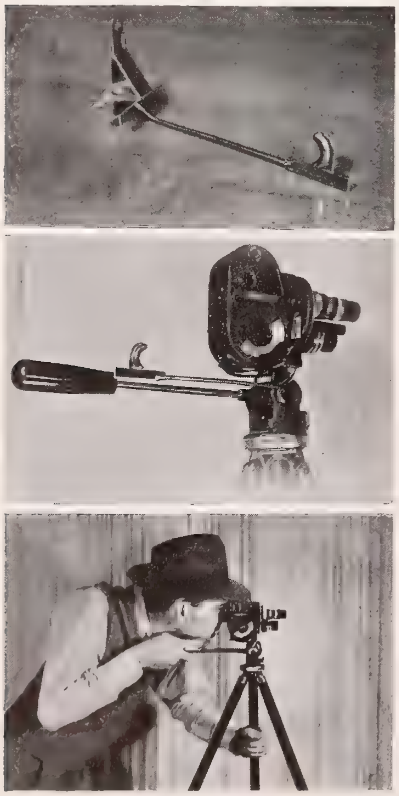
This "gadget" was designed by Merton Smith, who calls it a "camera trigger." The device is to be made of metal, and, by using the scale which appears in the illustration below, you will be able to make the cable release without much trouble. Of course, you will need a few simple tools. The photographs below show the device ready for use, with the trigger attached to the camera (the slot in the base is slipped on the tripod stud before the camera is tightened in place on the tripod). The final picture shows the author in filming position, and, as he writes, "he is free to follow action shots, steady the tripod, manipulate fade devices or direct the cast with hand signals."

Editing hint It is commonly suggested that, for the sake of convenience in editing, the projector may be set up on a table and the image projected on a small screen. The small screen may consist of a piece of card, a beaded surface or a painted screen. In any case, the projection distance is but a few feet at best, and the image is quite small. The fact that the editor is sitting close to the screen makes the small image completely satisfactory, but there is one point that never has seemed to be taken into consideration, and that is the element of *screen brilliance*. We can readily understand that a picture that is properly exposed may be seen on the usual thirty by forty inch screen with excellent effect when one uses a 500 or a 750 watt bulb in the projector, but the same scene, when it is shown on a screen that is a few inches in width and with the same strength bulb, will appear to be grossly overexposed.

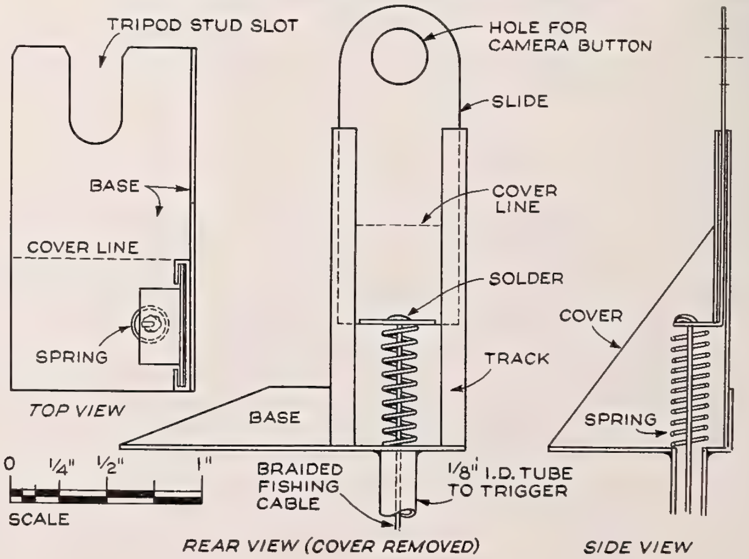
The projection of film during editing has as one of its purposes the selection of the perfectly exposed shots from all the footage, and one wonders how it can be accomplished properly unless a bulb of lower wattage is used that will make the comparison at least a little more equal. We use a 300 or 400 watt bulb in editing, and a 750 watt bulb in projecting. If you desire to be more accurate in choosing the bulb and projection distance for this work, you might use an exposure meter and take the reading from your big screen (no film being in the projector, of course) and then put the lower powered bulb in the projector and place the projector at a distance from the smaller screen that will give the same reading as did the larger screen.

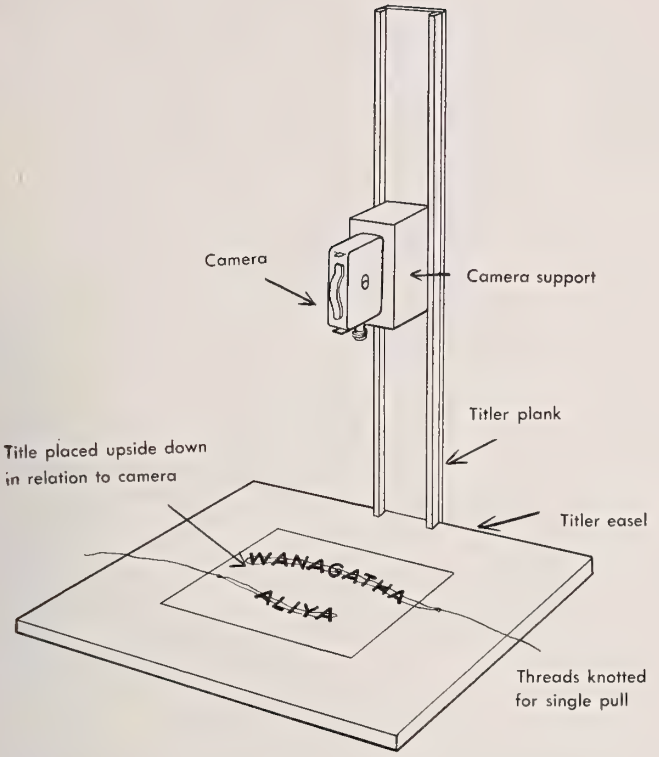
Animated title During the past year, our most faithful contributor has been A. C. Tutein-Nolthenius, ACL, whose letters reach us many months after they have been written in far off Ceylon. This month, we are happy to present his latest "stunt," an excellent idea for a "different" main title which gives the

Merton Smith



Below, plan for camera trigger and, at left, camera trigger completed, on camera and ready for use




Camera
Camera support
Titler plank
Title placed upside down in relation to camera
Titler easel
WANAGATHA
ALIYA
Threads knotted for single pull

Animated title filmed without single frame exposure

effect of animation.

Mr. Tutein-Nolthenius explains, "I wanted a short title for our new film of wildlife shots, and I wanted the words, *Wanagatha* and *Aliya*, to 'fly' in neat arches across the screen from the right and from the left. I found a very simple way to do this trick, using the titler described in the article, *A Popular Titler Plan*, in the February, 1942, Movie Makers.

"It is a simple matter to prepare for the trick. The titler is fixed vertically and firmly, resting upon the easel with the camera securely in place. I cut the letters that I needed from "three ply" wood, making them about an inch high. After sandpapering the letters thoroughly, I painted them white with showcard paint. If I had been filming in Kodachrome, they might have been painted any suitable color. The letters for the words, *Wanagatha* and *Aliya*, were then placed on the board, underside up, and a black thread was placed over each set of letters. Then the thread was fastened to the back of each letter. (I was careful to avoid placing the letters too close together.)

"After the threads were secured to each letter of the two words, the letters were turned over so that they were right side up, and then they were arranged upside down in reference to the camera, as shown in the illustration above. The title card background was black, and the black thread could not be seen against it.

"I filmed the words in place on the titler, giving them sufficient footage, and then I pulled the word *Wanagatha* to the right and the word *Aliya* to the left. After processing, the film strip was turned end for end and spliced into the picture, with the result that the words slide into position, to form the title.

"*Wanagatha Aliya*, in case you have been wondering, means 'love of the wilds'."

Cold film

We have had inquiries recently about a method that is supposed to increase the speed of film and to bring the speed of outdated film back to normal. The method advocated is to place the film in a refrigerator for three days. It is unfortunate that this method should have been advocated, since it is useless. Film keeps best in a cool, dry place, but a few days chilling will not increase its speed nor restore outdated film to its original condition.

Contrast titles

Those movie makers who find difficulty in getting titles of really satisfactory black and white contrast will find useful the "stunt" designed by A. A. Merrill, ACL, which is illustrated below. Mr. Merrill sent some samples of titles made with his device that are truly excellent.

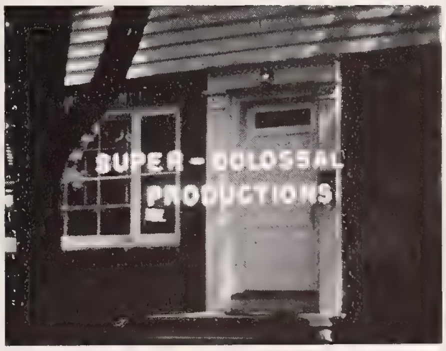
He says, "The double exposure of titles has given me a great deal of trouble. When I expose with sufficient light to 'burn in' the white letters, the black background begins to reflect light and becomes gray in the final result. I think that I have solved the problem by the method that follows. At least, it has given perfect results thus far.

"First, I letter the titles on a transparent film base, although I might use cellophane. Next, by contact, I make a photographic print on process film. This procedure gives me transparent letters with a deep black background. The result is next filmed on the special title board shown below. It is a simple board, consisting of a solid support for the camera, a frame for holding two thin sheets of opal glass and a socket fastened behind the glass, to hold a bulb which illuminates the title film from behind. If the film does not cover the entire glass area, the remaining parts can be covered with heavy cardboard, to keep light from coming through. A few tests will determine the correct exposure for future work.

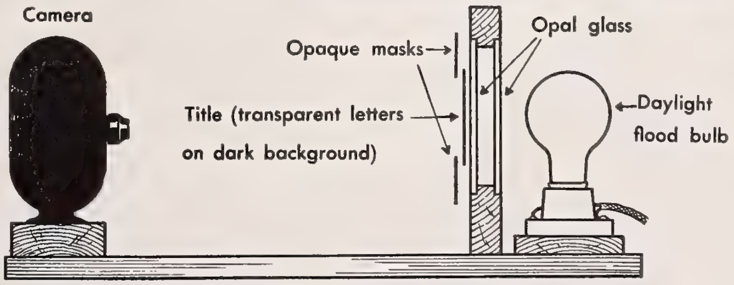
"In shooting the background scenes for double exposure, I used a whole 100 feet of film. Before threading, the camera footage indicator was carefully watched, and the camera (70DA) was stopped when the indicator just reached a foot mark. Then a notch was made in the *leader* of the film and, in threading, this notch was placed upon the upper sprocket. The background scenes were then filmed, while a careful record was kept of footage meter readings at the start and end of each scene. After

[Continued on page 153]

A. A. Merrill, ACL



Below, plan for rear illuminated titler; right, title made with it



FILMS YOU'LL WANT TO SHOW

Non theatrical movie offerings for substandard projection

■ *Bombs over Burma*, 16mm. sound on film, black and white, feature length, is released by Pictorial Films, Inc., RKO Building, New York City. This exciting picture, with the war in China as a background, has Anna May Wong in the leading rôle. She is cast as a school teacher on a secret mission for her country. On the way to Chungking, she is forced to spend the night in an old monastery with a dangerous group of persons, one of whom is an enemy spy. The film builds up to a dramatic and thrilling climax.

■ *The Public Life of Abraham Lincoln*, three reels, 16mm. sound on film, black and white, running thirty five minutes, is released by Nu-Art Films, Inc., 145 West 45th Street, New York City. This short Lincoln film has Walter Huston in the title rôle and covers episodes late in the life of the great president.

■ *One Million B.C.*, 16mm. sound on film, black and white, nine reels, running eighty two minutes, is released by Post Pictures Corporation, 723 Seventh Avenue, New York City. This story is a saga of cave men. Victor Mature, as Tumak of the Rock Tribe, is befriended by Carole Landis as Loana, a young woman of the Shell People. She teaches him kindliness and ethics, and together they bring about the unity of these two prehistoric tribes.

■ *A Young Man's Fancy*, 16mm. sound on film, black and white, running seventy minutes, is released by Astor Pictures Corporation, 130 West 46th Street, New York City. This is the story of the London music halls in the Nineteenth Century. Anna Lee is cast as the charming performer who runs off with the Duke's son, much against the wishes of the Duchess. They are separated, and another marriage is arranged for the young man, but fate intervenes just in time to reunite the pair.

■ *Dark Sands*, 16mm. sound on film, black and white, eight reels, is released by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City. Paul Robeson is the featured player in this story of the strange adventures of an American Negro soldier, known as "Jericho" Jackson. After a fight with an officer, Jackson disappears and eventually makes his way to the Sahara Desert, where he becomes head of an ancient tribe.

■ *Vol. I of 1943 News Thrills*, on 8mm. and on 16mm. silent and sound on film, black and white, in short and long editions, is released by Official Films, Inc., 425 Fourth Avenue, New York City. This four part news release begins with a film record of the Casablanca meeting between President Roosevelt, Prime Minister Churchill and the French Generals De Gaulle and Giraud. The fighting Red army is shown ejecting the Germans from the streets of Stalingrad. The Japanese defeat at Guadalcanal and Australians routing the enemy on the island of Timor are shown.

■ *The Chool Song*, 16mm. sound on film, black and white, running three minutes, is released by Walter O. Gutlohn, Inc., 25 West 45th Street, New York City. This musical film has a Colonial setting that turns into a modern swing session, with the King's Men and the dancing team of Collins and Collette as the featured entertainers.

■ *Ancient Trails of North Africa*, 16mm. sound on film, black and white,

[Continued on page 157]

THE BRITISH CALL THIS VULTEE DIVE BOMBER THE "VENGEANCE"... In the U. S. Army Air Force it's known as the A-31 . . . Each ship gets its first bomb load months earlier, due to the time originally saved by Kodak's Matte Transfer method.

IN SCORES OF OUR AIRCRAFT FACTORIES, the designers make their original drawings on metal coated with Kodak's fluorescent lacquer. These are then transferred, photographically, to structural metal "sensitized" by the Matte Transfer process—metal which may be used to build a full-scale test model plane.

Kodak's new photographic method gets planes into production 60 days sooner

The human hand may err, or the mind may wander. But a photograph allows no mistakes. The hand, in transferring a tedious, detailed mechanical drawing, is slow—while a photograph is quickly made.

These two facts are the key to another "industrial revolution" which has come within the last year—lopping from two to four months from the time necessary to put an airplane, of a new design, into production.

• • •

Kodak perfected Matte Transfer Paper —a means of applying a photographic emulsion to other surfaces. At the aircraft factory, under "safe" red light, the transfer paper is cemented to a sheet of metal—then the paper base is stripped away, leaving the emulsion on the metal.

If desired, this metal may be a sheet of structural aluminum which is used in constructing an airplane. The metal is a "printing surface"—capable of becoming a photographic print.

In the meantime, the draughtsmen are at work on another sheet of metal, making their mechanical drawing of an airplane part. The sheet on which they work has a coating of Kodak's fluorescent lacquer. This glows, with a blue light, in the presence of X-rays—except where the pencil lines black it out.

The finished drawing sheet is exposed to X-rays, and placed in contact with the sensitized aluminum. The result is a lifesize photograph of the drawing on the metal. Another method widely employed is conventional photographic copying and enlarging—using Matte Transfer Paper to produce a printing surface on metal.

With either method, Matte Transfer Paper brings the speed of photography—and no mistakes in transfer. Multiply the saving by the number of parts in an airplane and you have the total saving, in time and money.

For test flight, experimental models have been made from the first photographic copy and flown with fragments of the mechanical drawings showing on the airplane parts. Normally, pattern plates—templates—are made from the photographic pattern; and from then on parts are duplicated mechanically.

In any case, two to four months are saved—and the planes so vital to victory roll that much more quickly off the production line... Eastman Kodak Company, Rochester, N. Y.

Serving human progress through Photography

• Group of Chicago civilian defense workers, including air raid wardens, block and zone captains and fire watchers, attend screening of films on civilian defense technique. William F. Kruse of Bell & Howell is seated at sound projector.

NEWS OF THE INDUSTRY

DONALD MAGGINI

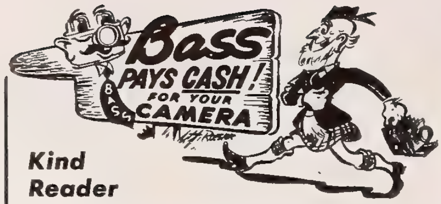
New production on 16mm. Film libraries, dealers and showmen who need a wider variety of entertainment features to satisfy the increased demand for new 16mm. pictures now have an opportunity to acquire prints of many productions that have recently been released in 16mm. width. Astor Pictures Corporation is distributing *Thunder in the City*, with Edward G. Robinson, and *A Young Man's Fancy*, featuring Anna Lee. Brandon Films, Inc., has a series of anti Fascist pictures and a number of U.S.S.R. features, including *Alexander Nevsky*, *Chapayev* and *We are from Kronstadt*. Castle Films is distributing *The World at War* for the Office of War Information. Commonwealth Pictures Corporation has the *Charlie Chaplin Festival* and *Dark Sands*, starring Paul Robeson. Walter O. Gutlohn, Inc., has released *Courageous Dr. Christian*, the latest in the Dr. Christian series, with Jean Hersholt in the leading rôle. Nu-Art Films is distributing *Our Town*, and Post Pictures has released *Of Mice and Men* and several new Hal Roach features. Sixteen MM Pictures is distributing *The 39 Steps* and *A Scream in the Night*. Many other feature length pictures are scheduled for early spring release.

"Flying and Weather" Dr. Lili Heimers, director of the Teaching Aids Service of New Jersey State Teachers College, Upper Montclair, N. J., has compiled a list of periodicals, publications, charts and maps, movie films, slides and film slides, recordings and blueprints, to aid in teaching pre flight aeronautics. The list is printed as a booklet and it is titled *Flying and Weather;* it aims to correlate the study of aviation and weather with other studies in the school's wartime curricula. It was compiled for the use of libraries and schools in New Jersey, but it is available to other institutions or individuals at fifty cents a copy.

New post Harry S. Millar, formerly regional sales manager for the Ampro Corporation in the Eastern district, has been appointed director of the Hospital Motion Picture Service of the American Red Cross. The new 16mm. ward program is now being instituted, and Mr. Millar will be in charge of the North Atlantic Area.

Chaplin on sound Commonwealth Pictures Corporation announces that the *Charlie Chaplin Festival*, reviewed in the March Movie Makers as a silent picture, has been released as a sound on film feature. It is a collection of excerpts from the best of the early Chaplin films, and a sound track has been added.

Wesco color products The Western Movie Supply Company, 254 Sutter Street, San Francisco, has introduced a new series of Color Views and Cards and Kodachrome transparencies which will be released under the Wesco trade name. The color views and cards are reproductions from the original Kodachrome transparencies made under the new Spectratone process of engraving, which captures all the brilliance and beauty of the original transparency. Many of these transparencies



Kind
Reader

If forsooth thou art leaving for the armed forces and do not know what to do about thy photographic equipment . . . pack same up at once and send to me . . . a generous check will be sent thee by return mail, so help me.

Charles Bass President
I buy . . . sell or trade
FILMO REVERE
BOLEX MOVIKON
CINE-KODAK SPECIALS
PROJECTORS, ETC.
WRITE DEPT. C
Bass Camera Co.
179 W. MADISON ST., CHICAGO, ILL.

A Barrel of Laughs!
LAFFBUILDERS
CARTOONS — COMEDIES
COMPLETE EDITION
8 MM. $5.50
16 MM. 8.75
16 MM. SOUND 17.50
Dealer discounts available
CERTIFIED FILM DISTRIBUTORS, Inc.
25 West 45th Street New York

DISTINCTIVE EXPERT
TITLES and EDITING
For the Amateur and Professional
16 mm. — 8 mm.
Black & White and Kodachrome
Write for our new illustrated catalog
STAHL
EDITING AND TITLING SERVICE
33 West 42 St. New York, N. Y.

PROTECT FILMS
MOVIES PEERLESS STILLS
VAPORATE
FILM TREATMENT
AGAINST CLIMATE, SCRATCHES, STAINS, FINGERMARKS-THE WAY THE U. S. GOVERNMENT AND THE HOLLYWOOD PRODUCERS DO
ASK YOUR DEALER OR PHOTOFINISHER
VAPORATE CO., INC. BELL & HOWELL CO.
New York, N. Y. 1801 Larchmont, Chicago
130 W. 46th St. • 716 N. Labrea, Hollywood

SOUND ON FILM
Rent—Exchange—Sale
USED SOUND FEATURES FOR SALE
REASONABLE
CINE CLASSIC LIBRARY
1041 Jefferson Ave. Brooklyn, N. Y.

TRADE
FIBERBILT
MARK
SHIPPING
CASE

WE DO OUR
BEST TO SERVE
OUR COUNTRY
FIRST — AND
SERVE YOU BEST
THAT WAY.

FIBERBILT CASE CO.
40 WEST 17th ST. NEW YORK CITY

were made by Nick Roberts, nationally known color photographer. Hawaiian scenes, American views and a series of military and transport planes, photographed in flight, form the subject matter of the pictures, which are available at a very moderate price. The Western Movie Supply Company has prepared a beautiful, illustrated folder which describes these new products, and it is available free on request.

Editing scrap

[Continued from page 128]

and that a little ingenuity could develop. Almost every movie maker accumulates a lot of odd shots, which deal with some hobby or interest but which have no relation to each other. Look over your collection and see if you have not something of the kind.

In the usual method of editing a film, the pictures tell the story, and the titles are merely explanatory notes. Here, you must reverse the process. You tell your story in the titles and use the pictures as illustrations. You do not have to use rhymed titles, although it is easier than most people imagine, and the rhymes need not be perfect. The essential is to build up a story in the titles, complete in itself, and to use the pictures to illustrate it. But, of course, don't let the titles predominate too much. Pictures, not words, are what your friends want to see.

Sometimes you can supplement your material by taking extra shots at home. But this procedure is not always practicable. Often you can use shots from some other place that does not look very different, as I used a few shots from Southern France in a reel made largely of clips shot in Italy. But the essential is to tell a story that has as general an appeal as possible.

If, for instance, you have a lot of shots of football games, forget where and when they were taken and make a film that tells why football is interesting. Arrange the shots to bring out the nature of the game, not the specific events. If you are a fisherman, make a film that will tell your friends why you enjoy fishing, not a record of what happened to you on your last vacation.

Even films of the family—the most intolerable to the average audience—might be made pleasant if you weave them into a story. The subject will depend on the material that you have and on the activities in which your particular family indulges. Cut out the shots where the members are just posing in front of the camera and see what is left. Perhaps you have the makings of a film on child culture, the joys of suburban life or the raising of puppies. In any case, you have something interesting with which to experiment, and you can have a lot of fun trying to edit it into a film.

"Sorry... STILL NO MASTERS!"

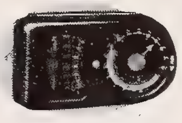
...vital instruments continue moving in the right direction!

This spring, again, there will be no new MASTERS, or WESTON Exposure Meters of any type, available for civilian use.

There *can't* be, until our *more important* job is finished. For WESTON is headquarters for the vital measuring instruments essential up in the *front lines,* and back on the *production lines*... as well as for exposure needs. So all of WESTON'S huge production must continue moving in only *one* direction.

But lack of *new* exposure meters will work no hardship on those who own a WESTON... no matter what its age. For it was designed and built to give long years of dependable and accurate service. This quality distinguishes *all* WESTON instruments.

So, even though your exposure meter is a veteran, you're *set* for good photography this season, and many more ahead. You made an investment, wisely and well. Weston Electrical Instrument Corporation, 626 Frelinghuysen Ave., Newark, N. J.



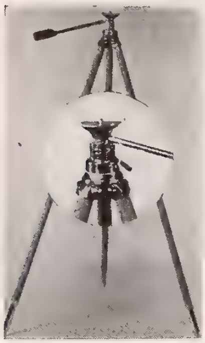
WESTON *Exposure Meters*

Neumade PROTECTION for AMERICA'S WAR EFFORT

Partner in the pattern for victory are the Neumade products, covering every known type of movie film protection.

The U. S. government has standardized on NEUMADE products wherever such type equipment is used.

TRADE MARK
Neumade
PRODUCTS CORP.
427 WEST 42nd STREET NEW YORK, N. Y.



A New CASPECO ALL METAL MOVIE TRIPOD *that can take it!*

For 8 or 16mm.

$16.50

Here's the tripod you need for better movies. Rigid and sturdy, CASPECO Tripod gives rock-steady pictures. Full pan-tilt head locks firmly at a turn of the handle. Tilt top allows camera to point straight down for title making, etc. Legs lock securely at any height by a simple twist; this special patented design was originated by Caspeco. Tripod extends to five feet in height. Beautiful chrome finish.

CAMERA SPECIALTY CO.
48 West 29 St. New York

8 MM-16 MM-35 MM KODACHROME OF THE BEAUTIFUL CAVERNS of LURAY

This extremely interesting and most unusual film will make a valuable addition to your film library.

36 2x2 Kodachrome Slides	4 for $1.00
100 feet 16mm Kodachrome	10.00
50 feet 16mm Kodachrome	6.00
50 feet 8mm Kodachrome	6.00
25 feet 8mm Kodachrome	3.50

POSTPAID

LURAY CAVERNS, Box 1075, LURAY, VA.

Do You Need Any Filters?

New and used . . . 33 1/3 to 50% from list.

Please write us and specify type of mount and size of lens.

RABSONS INC.
111 W. 52nd Street New York, N. Y.

Skibo Productions

Single Reel 16mm. Sound on Film Features
$18.00 each. Dealer Discount
Rental Libraries write for Catalogues.

SKIBO PRODUCTIONS, INC.
130 West 46th Street New York, N. Y.

Kodachrome

MAPS · *Charts* · FINE TITLES
Geo. W. Colburn Laboratory
Special Motion Picture Printing
995-M Merchandise Mart, Chicago

SEND FOR OUR CATALOG

Roadshowmen and Dealers, attention! Get acquainted with our well known "three-in-one" policy whereby you secure a complete program for the price of the feature only. Late releases, perfect prints, personalized service! Write today to Dep't. 3 for complete details and special weekly rates!

INSTITUTIONAL CINEMA SERVICE, INC.
1560 Broadway New York, N. Y.

FREE FILM REVIEWS

You can borrow these new publicity movies

THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

The Making of a Shooter, 2 reels, 16mm. silent and sound on film, color; produced by the Sporting Arms and Ammunition Manufacturer's Institute.

OFFERED TO: sportsmen's and other groups.

AVAILABLE FROM: Sportsmen's Service Bureau of the Sporting Arms and Ammunition Manufacturer's Institute, 130 Park Avenue, New York, N. Y.

The Making of a Shooter is a motion picture record of the proper handling of firearms. Scenes taken at the National Shoots are included. For further details, see *Practical Films* in the March, 1943, number of MOVIE MAKERS.

Trees for Tomorrow, 1 reel, 16mm. sound on film, running 10 minutes; produced by American Forest Products Industries, Inc.

OFFERED TO: groups.

AVAILABLE FROM: Castle Distributors Corporation, 30 Rockefeller Plaza, New York, N. Y.

Trees for Tomorrow stresses the important new uses for wood, now that metals must be allocated solely to armaments. Conservation methods, the care and harvesting of trees and modern types of fire prevention are shown.

Electrifying New York, The Captain in the Kitchen, 2 reels, 16mm. sound on film; first reel, black and white; second reel, color; running 40 minutes; produced by Consolidated Edison Company of New York, Inc.

OFFERED TO: New York City groups only.

AVAILABLE FROM: Advertising Department, Consolidated Edison Company of New York, Inc., 4 Irving Place, New York, N. Y.

The first portion of this double bill presents a historic record of the development of electricity that includes Michael Faraday's demonstration and the invention of the incandescent lamp. The construction of the Pearl Street power station shows the beginning of electric service in New York City. *The Captain in the Kitchen* demonstrates how to make electric appliances, such as roasters, coffee makers, toasters, washers, irons and vacuum cleaners, outlast the war.

National Farm Oddities, 2 reels, 16mm. sound on film; produced by the Agricultural Foundation of Sears, Roebuck & Company.

OFFERED TO: groups.

AVAILABLE FROM: C. L. Venard, 702 Adams Street, Peoria, Ill.

National Farm Oddities portrays the ingenuity, resourcefulness and determination of farmers who wish to make their work more interesting. A dog that pumps the water for a fifty cow dairy farm and a horse that herds the sheep are two features of this unusual film. Other sequences depict a farmer digging postholes with his tractor and show a rural community in which the school children build a house, run a theatre, a beauty parlor and a bowling alley.

Horse Power in Action, 1 reel, 16mm. sound on film, black and white, running 15 minutes; produced by the Horse and Mule Association of America.

OFFERED TO: individuals and groups (service charge, $1.00).

AVAILABLE FROM: Horse and Mule Association of America, 407 South Dearborn Street, Chicago, Ill.

Horse Power in Action shows excellent types of horse and mule flesh, race course scenes, field demonstrations of big team hitches and different kinds of harness. Views of ton weight drafters, testing their strength in dynamometer pulling tests, and hunters jumping barriers are also included.

Walls without Welds, 4 reels, 16mm. silent, black and white, running 60 minutes; produced by United States Steel Corporation of Delaware.

OFFERED TO: groups.

AVAILABLE FROM: National Tube Company, Frick Building, Pittsburgh, Pa.

Walls without Welds is a story of seamless steel pipe and tubes. Sections of the film are devoted to the mining of ore, blast furnace operations and the open hearth process of making steel. The manufacture of hot finished pipe and tubes is shown, as well as the cold drawing of seamless pipe and tubes.

New League director

At a special meeting of the Board of Directors of the Amateur Cinema League, held at the New York City headquarters of the organization, February 24, Philip N. Thevenet, ACL, of Dallas, Texas, was elected a director of the League to serve out the term of the late T. A. Willard, FACL, who died February 3.

Mr. Thevenet, for many years a League member, is a rancher and a retired insurance company executive, who divides each year between his Texas home and his Arizona ranch. A fuller notice concerning him will appear in a future number of Movie Makers.

Filming a Victory Garden

[Continued from page 134]

living. So, also, did the weeds. "I told you not to fertilize so much," exclaimed a neighbor. "You will never get rid of the weeds!" But we figured that if weeds would not grow, neither would corn or tomatoes—and we weeded with pleasure.

At least Katie did, poor soul! For, as the garden began to take shape, I spent more and more of each weekend behind the camera, recording our progress. My continuity theme is a simple one, almost nonexistent, in fact. We traced only one vegetable all the way through, from planting to harvest—the string beans—and they serve to provide a recurring thread of connection and progress. All the others—the cabbage and cucumbers, the squash and scallions, the lettuce and the limas and the parsley and the corn—I filmed almost wholly in the full glory of their ripening. But there are plenty of pictures of each of these beauties, seen from every camera distance and angle that I could think of. Perhaps my film's continuity lies in that fact, that each of its various subjects is fully sequenced, seeming to flow one into the next without the necessity for subtitles.

With my opening and closing titles, however, I did try to dress up the picture a little. Some of them are to be seen in the enlarged frames illustrating this story. For the lead title, *Back to the Soil* was laid out in white block letters on reddish brown earth, lightly patterned with a rake. An irregular frame is provided at top and bottom by the tender green and white of fresh scallions. The lighting was sunlight, slightly from the side, to provide a touch of shadow relief. From this shot, the film wipes off to a simple credit title, *Filmed by George Mesaros, ACL,* again spelled out in white on the brown earth. But, in this instance, a little action is added by seeming to wash on the jumbled letters into order with the stream of a garden hose. Actually, of course, they were washed *off* into disorder and filmed with an inverted camera. The garnish for the credit title was simply two string beans, crossed casually in a lower corner, for a touch of color.

At the film's end, to symbolize the theme of Victory, I devised an animated "V" which seems to form itself from a number of brilliantly red and carefully matched tomatoes. A board, thirty by thirty six inches in area, was first covered with four inches of soft and moistened soil. Between this board and the earth, I stretched a length of heavy cord which, held at both ends, could be moved up and down under the title area, thus agitating the earth. Then, on the dark earth, I placed the selected tomatoes, arranging them in an exact "V" design. The filming was once again done with an inverted camera (to achieve the effect of reverse motion), while Katie and I moved the disturbing string back and forth to break up the "V" pattern. The resultant image, properly spliced into the film, is of the tomatoes moving into their assigned positions.

Other technical data in which you may be interested are as follows. The camera was a simple 16mm. model, equipped with the standard *f*/1.9 focusing lens, supplemented by a two and one half inch telephoto. This latter objective was used on all the extreme closeups, where a gleaming red or green pepper seems to burst from the frame. A tripod was used throughout, as was a well known photocell meter. Exposures ran from *f*/8 on medium shots in bright sunlight down to *f*/3.5 on full closeups, many of which were shot from choice under bright cloudy conditions, to achieve a more even color rendition. Except on the medium views — where the accepted full front lighting was used consistently—I tried to maneuver my camera treatment to assure approximately a one quarter side lighting on the individual vegetables. The high lights seem to be sharper and modeling is better, I believe, when they are handled in this way. On certain scenes, I can see now, reflectors would have helped in lightening deep shadows under the heavy leaves. I shall use them this year.

For you can bet that Katie and I shall be right in there "swinging" again this year. By the time you read this, I should be back in the soil stained coveralls which served through the summer of 1942—puttering around behind the camera, while Katie does all the work. It is a policy and a picture which I can recommend with all my heart. . . Better get going!

Official U. S. Navy Photograph

ANOTHER SHIP
for Uncle Sam!

Splash! And another ship joins the fight...a welcome response to America's urgent need. It's a dramatic moment. And *flash* photography in the hands of a Navy cameraman catches it dramatically . . . with action!

Photo lamps are now helping the men in uniform on an amazing variety of jobs . . . from inventories of supplies to medical history. And they're helping to do this work faster, better. G-E Mazda Photo lamps are proud to share in these wartime tasks.

After the war, dependable G-E Mazda Photo lamps will be at your service again, ready to help you get the pictures you want, *better*. Meantime, photo lamp sales are now restricted by WPB to press and military photographers and those with at least an AA5 priority.

MAZDA Research leads the way

G·E MAZDA
PHOTOFLASH LAMPS
GENERAL ELECTRIC

SPECIAL FILMS FOR FILM FANS

An opportunity to own out-of-the-ordinary 16mm movies—the kind usually found in the home movie library of prominent film executives.

FAMOUS FIGHTS Complete! Uncut! Blow-by-blow! Authentic! Dempsey-Willard 600 ft. SOF $48; Silent $45; LOUIS vs. Galento; Nova vs. Baer; Braddock vs. Louis, Baer vs. Galento, others. All full-length, original productions.

UNCENSORED COLLECTOR'S ITEM

CHINA AT WAR Not a news-reel! China at War—800 ft. Sound only. An uncensored close-up, analytical portrayal of the heroic stand of an ancient civilization against the onslaught of Modern Barbarianism............2 reels $36

DRAMATIC HIGHLIGHT! "Tiller Of The Soil": Filmed in Italy on the campus of The University of Naples, the dramatic version of Zappatore. A romance of an Italian "Prodigal Son!" Italian dialog. English titles. Outstanding musical score of well-known light classics. 8 reels, sound only $155

AMERICANA "BEFORE THE WHITE MAN CAME!" A famous, all-Indian drama with a famous All-Indian cast. Filmed on the Crow & Cheyenne Indian Reservations in Montana & Wyoming with the cooperation of Interior Department of U. S. Government, 5 reels, sound only. $105.00

FILM LIBRARY 8-16-SOF **MOGULLS** Cine-Equipment Sound-Silent 8-16-35mm

60 W. 48th Street (at Radio City) New York City

● RECORDS ●

MOOD MUSIC
and
SOUND BACKGROUNDS

The last word in sound effects
Send for free catalogue

THOMAS J. VALENTINO, Inc.
Dept. MM
1600 Broadway New York, N. Y.

COMPLETE RENTAL LIBRARY
16mm. Low Rates 8mm.
Send 10 cents for NEW Catalogue
Bigger than ever.
NATIONAL CINEMA SERVICE
71 Dey St. New York WOrth 2-6049

THE KEY SOURCE OF MOVIES TO
"HELP WIN THE WAR"

New free catalog of 16mm. films on the home and war front everywhere including ANTI-FASCIST FEATURES.

BRANDON FILMS 1600 Broadway New York City

BARGAINS IN 16 MM
SOUND AND SILENT FILMS FOR SALE

Excellent condition, many new prints, from the shelves of one of the largest libraries in the country—at reduced prices.

Write Today for Listings

Also—for Rental at Low Rates—Sound Projectors and Programs, Silent and 8 mm Films
Harris Home Movie Library, 303 W. 42 St., N.Y.C.

THE BEST IN 16MM!

MAJOR COMPANY FEATURES
with outstanding stars including Laurel & Hardy, Hedy Lamarr & Chas. Boyer.

CHARLIE CHAPLIN
2-reel comedies
R. K. O. Releases

Also: Technicolor and Black and White Cartoons, Serials. *Write for Free Catalog*

COMMONWEALTH PICTURES CORP.
729 SEVENTH AVE. NEW YORK, N. Y.

Good care for good tools

[Continued from page 137]

wiped from time to time, so that dirt will not collect on the inner tubular legs and cause friction when the legs slide within each other. If enough dirt collects, it may become impossible to withdraw the legs without tugging them strongly.

Surfaces of projection screens should be treated with care. (Screen material is still available, although some models of complete screens are difficult to find.) Aluminum light reflectors may be washed with a soft cloth and warm soap and water, but dust is easier to prevent than to eliminate. Reflectors should be handled by the edges or lamp sockets whenever possible, and not grasped with the fingers inside, smearing the bowl of the unit. The light cords, too, should come in for their share of care. Do not walk on cords as they are spread out and do not jerk cords to pull them from contact, in order to turn out lamps. Coil the cords when they are not in use and keep them out of dampness or water as much as possible.

Filters should receive the same attention as that given to lenses. If dusty or fingermarked, they should be cleaned with lens cleaner and lens tissue, and, at all times, they should be protected from heat, which might damage them if they are of the gelatin sandwiched type, the most common variety. All other items of your cine equipment deserve good care, and you will find that your movie making aids will do by you quite largely as you do by them. It pays well to keep equipment constantly shipshape.

A plea for closeups

[Continued from page 131]

directly before the eye, and no searching is required.

And one more caution. Don't forget to remember the difference between the area that is covered by your view finder and that included by your lens. Whatever slight difference there might be is more apparent as you get closer to the subject.

So, move in!

Practical films

[Continued from page 143]

TIME LAPSE FLOWER FILMS

Lowell J. Mills, of Colorado Springs, has completed several time lapse flower pictures which he uses to supplement his lectures and also as insert material in his longer films of nature subjects. Mr. Mills is particularly interested in filming wildflowers, and he has made some excellent step by step records of their growth. All these pictures were made indoors, entirely under artificial light and in a room where there is no movement of air. All motion in the film is due only to the growth of the plants, which were filmed frame by frame at regular intervals while in the process of flowering. Mr. Mills designed and set up his own equipment and experimented with it until the operation of the lighting synchronized perfectly with the camera shutter.

CONSUMER FILM OF ICE CREAM

Ice Cream — The Story of Man's Favorite Food is a 16mm. sound and Kodachrome film made for the General Ice Cream Corporation, Portland, Maine. The picture was produced and directed by Ward W. Whyte, with Edwin L. Inness as cameraman. Earl B. Thomas wrote the script and Jack Stanley was narrator. The picture shows ice cream manufacturing methods, and it is to be screened for consumer groups. The film opens with brief historical scenes which show that ice cream was conceived as long as 5000 years ago. But ice cream was first used commercially in the United States, where the finest manufacturing plants for this product now exist. The Sealtest kitchen in New York City, with consumer research in progress, is shown in the film, as well as the various manufacturing processes within an ice cream plant.

An interesting portion of the film is devoted to a series of scenes that show the sources of the ingredients that go into the product. Sugar and pineapple from Hawaii, coffee from Brazil and strawberries, cherries, pecans, peaches and other fruits and nuts are shown being harvested and processed. Sequences on Sealtest laboratory control and inspection, and scenes showing the many ways in which ice cream may be served, conclude the picture, which runs twenty minutes.

WATER IS THEME OF FILM

The Romance of a Glass of Water was filmed by Samuel P. Senior, jr., ACL, for the Bridgeport (Conn.) Hydraulic Company, from a script prepared by DeVer C. Warner, an executive of the Hydraulic Company. The original picture was completed in January, 1941, but important recent additions have enlarged the picture, so that it now runs over 2000 feet of Kodachrome film. Scenes showing the activities of the company in producing the water supply for the Bridgeport area, and details of the construction of the Saugatuck, twelve billion gallon reservoir, form the nucleus of the picture, while sequences that compare modern and obsolete methods of using water are also included. The extensive real estate holdings of the client contribute a large amount of the scenic material.

The clinic

[Continued from page 145]

the entire roll had been shot, the film was rewound in the darkroom and again threaded and the notch was again placed upon the same sprocket wheel. The camera was next placed on the titler and, by using the footage guide, I double exposed all the titles perfectly against the appropriate background shots."

While Mr. Merrill's need for title contrast was in connection with double exposure work, his method is just as valuable for regular titling.

Fade out As certain devices become scarcer, we are often asked how substitutes can be made at home. We try at all times to include a wide variety of "gadgets" and construction items each month, but we should remind you that many effects do not depend upon mechanical handicraft. For example, we have had many requests for information about devices that would give fades. The solution to this problem, at least for much indoor work, is not difficult, as a test will prove. When you are working indoors, where the exposure, to be correct, requires that a fast lens must be used wide open, you will find that you can obtain a fade merely by closing the lens down as far as it will go. Thus, a scene that receives perfect exposure at *f*/1.9 is certainly going to be dark at *f*/16, and this darkening, when it is progressive, constitutes a fade. In titling, where there is a complete control over lighting, this scheme can be worked very handily.

Los Angeles police made safety film

[Continued from page 135]

tion. This picture was titled *Foot Faults*, and it stressed those unsafe walking practices which, according to police records, caused death and injury to pedestrians.

At present, the unit is producing a 400 foot color picture that deals with bicycling, with its safe and unsafe aspects. With gasoline rationing and the shortage of automobile tires, bicycles are becoming more and more in evidence.

A large sized room was converted into a studio, by putting "two by two's," across the ceiling at regular intervals, allowing the clamp on type of reflectors to be placed above for lighting. A desk and Venetian blinds, with draperies, were added, to make the necessary office interiors. The addition of a portable blackboard changed the set into a classroom for other scenes.

Because of the difficulty of filming large groups indoors with a limited amount of lighting equipment, most of the shots are exteriors. The various locations in and about Los Angeles may readily be recognized by the audience. This fact adds local color and achieves a more lasting impression in the minds of observers. For added production value, we often obtained the services of motion picture actors to depict "bit" parts. These players, so highly paid by their studios, were glad to contribute their time to what is considered to be "reel" lifesavers.

When all the scenes were shot, the precise task of editing and timing the picture began. Commentary, music and sound effects were rehearsed until all were deemed satisfactory. A local sound recording company made the sound track, and the laboratory which made the composite print then completed the job. We found that recording sound and making the first composite print of the average 400 foot picture usually costs about $100.00.

In an effort to display these productions throughout the nation, the police department obtained the aid of the Bell & Howell Company. Through its facilities, it makes prints of all pictures and distributes them to its film libraries all over the country, thus broadening the scope of local efforts to save lives.

The need for similar pictures in your community should be considered. Any amateur filmer who is seriously interested, or a movie club, could make productions of equal quality.

Get in touch with your local police department, offer your services and put your camera equipment to work, producing pictures which will aid in the preservation of our vital wartime manpower and material.

Saving Photofloods

[Continued from page 139]

your reflector equipment, too, by using Photoflood lamps in the *right* size and type of reflector. For example, don't waste the illumination of a large No. 2 Photoflood by using it in a reflector that is designed for a No. 1 lamp. You don't get full use of its light and you may spoil your shots through lens flare.

The advice to plan your shots in advance, to make sure that they will tell the story you want, goes double now. Before you shoot, take the time to plan and to visualize situation, action and background. You are sure to get better, more pleasing picture sequences, and you will avoid useless film and lamp waste.

As part of your advance planning, always check your exposure carefully. If you are in doubt, measure the distance from lamps to subjects or use a good exposure meter. This precaution gives you full benefit from your

G

"Goerz American"

PRECISION

OPTICS

since

1899

★

BECAUSE OF THEIR ACCURACY THEY ARE DEPENDED UPON BY OUR ARMED FORCES ON LAND—ON THE SEA —IN THE AIR—

★

"GOERZ AMERICAN"

PHOTO-LENSES

play an important part in the war program and our production is now keyed to fill the requirements of our Government. Within limitations we may still be able to supply Goerz lenses, of certain types and sizes, for civilian use. We suggest your inquiries through your dealer or direct.

Address
DEPT. MM-4

C. P. GOERZ AMERICAN OPTICAL CO.
Office and Factory
317 East 34th Street New York

8 ENLARGED TO 16 REDUCED TO 8

Black and White or Kodachrome

GEO. W. COLBURN LABORATORY
Special Motion Picture Printing
995-M MERCHANDISE MART
CHICAGO

NEW ONE REEL COMEDIES IN 16MM SOUND

Starring Bing Crosby, Bob Hope, Shirley Temple, Joe E. Brown, Myrna Loy, Jack Benny, Al Jolson, Zasu Pitts, Buster Keaton and others.

List Price: $18 each—Dealer discount

Comedy House
130 W. 46th St. New York, N. Y.

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS SAYS: We are busy filling orders for hard-to-get items. USED 8mm. CAMERAS: Keystone Model K-8, *f*/3.5 lens, $23.50; Revere Turret Model 99, *f*/2.5 fixed focus and 1½" Teletar Tele, case, $82.50. USED 16mm. CAMERAS: Keystone Model A-3, *f*/3.5 lens, $31.50; Cine-Kodak Model E, *f*/3.5 lens, $37.50; Keystone Model A-7, 1" *f*/2.7 fixed focus lens, $39.50; Bell & Howell Filmo 70A, Cooke *f*/3.5 lens and case, $47.50; Bell & Howell 121, 1" *f*/2.7 fixed focus Cooke, case, $57.50; Cine-Kodak Model B, interchangeable lenses, fitted with *f*/1.9 lens, $59.50; Bell & Howell Model 75, *f*/2.7 Cooke fixed, and case, $60.00; Cine-Kodak Model E, *f*/1.9 Kodak Anastigmat, $64.50; Victor 3 Turret, *f*/3.5 lens, focusing mount, $67.50; Simplex Pockette, with Kodak Anastigmat *f*/1.9, case, $69.50; Cine-Kodak Model K, *f*/1.9 lens, $72.50; Victor Model 3 Turret, 15mm. Wollensak fixed focus *f*/2.7, 1" Wollensak *f*/2.7, 2" Wollensak *f*/3.5 and case, $125.00; Victor Model 5, critical focuser, with 1" Cooke *f*/3.5 fixed focus, 1" Wollensak *f*/1.5 focusing mount, 3" Berthiot Tele, *f*/3.5, case, $157.50. LENSES: Hard-to-get cine lenses in stock. Focal lengths up to 6" including Cooke, Hugo Meyer, Dallmeyer and complete stock of new Wollensak lenses from wide angle to 6". Write for quotations. DESIRABLE ACCESSORIES: Bell & Howell Character Title Writer, latest model, with case, $25.00; old model, $15.00. Universal Titlers, made of aluminum, complete with magnifying letters, models for all standard cameras, each $6.95. Cinematographer's Handbook and Reference Guide in stock, $3.50. American Photographic Exposure Computer, $1.00. The Camera Photo Pocket Guide, $1.00. We buy 'em, sell 'em and trade 'em. Complete stocks of new Cine Equipment, all makes. Send for Bass Supplementary List of Cine Equipment up to date. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ FOR sale: Bolex, Eastman, Nizo, Victor and RCA Victor Sound 16mm. cameras. Eastman 16mm. projectors. Eastman, Revere and Perfex 8 cameras, Eastman 8mm. projectors, Argus, Perfex, Foth Derby, Detrola. Candids. Many accessories including photoelectric exposure meters, Brown Titlers, Craig Viewer (used). CAMERA SHOP, Frankfort, Indiana.

EQUIPMENT WANTED

■ ALL kinds of 16mm. sound equipment, films, shorts or features, reels, splicers, screens and accessories. MULTIPRISES, Box 1125, Waterbury, Conn.

■ WILL pay top prices for cameras, projectors and lenses. Honest dealing since 1929. WOLK CAMERA CO., 231 So. Dearborn St., Chicago, Ill.

■ PAY cash for sound and silent 8-16mm. projectors, cameras, lenses, equipment. CAMERA MART, 70 W. 45th St., N. Y. C.

FILMS WANTED

■ WE buy—sell—exchange films, movie accessories, cameras, projectors. What have you? HARVEY R. IRIS, Box 539, Brockton, Mass.

FILMS FOR RENTAL OR SALE

■ 16MM. SOUND religious films, new and used; largest selection, lowest prices. Send for free list. MULTIPRISES, Box 1125, Waterbury, Conn.

■ AMERICA'S greatest 8mm. rental library. Free catalog lists many subjects. Films exchanged, 75c. GARY FILMS, 369 E. 55th, Brooklyn, N. Y.

■ WORLD'S greatest 16mm. sound on film shorts with all the big name bands and stars, including Gene Krupa, Tony Pastor, Will Bradley, Tommy Reynolds, Ray Kinney, Cab Calloway, Johnny Messner, Charlie Spivak, Alvino Ray, Mitchell Ayres, Willie Howard, Lanny Ross, Gus Van, Barry Wood, Kings Men, Borrah Minevich. Hoosier Hot Shots. $7.50 per reel, state your choice. MULTIPRISES, Box 1125, Waterbury, Conn.

■ COMPLETE 16mm. sound subjects, perfect, $5.75. Odd sound reels, $2.00. All sizes film bought, sold, exchanged. Catalogues, sample film, 10c. INTERNATIONAL MM, 2120 Strauss, Brooklyn, N. Y.

FILMS FOR EXCHANGE

■ EXCHANGE. Silent & sound pictures, also used sound features for sale, very reasonable. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ SOUND and silent films exchanged, bought, sold, rented. Bargains always. New free lists. FRANK LANE, 5 Little Bldg., Boston, Mass.

■ BUY MORE WAR BONDS and yet enjoy BETTER FILMS, by adopting our inexpensive exchange plan; Silent pictures—$1.00 reel; Sound —$2.00. Also sell. Free Catalogue. SELECTED SOUND programs, reasonable rentals. Send for Victory C Bulletin. BETTER FILMS, 742 New Lots Ave., Brooklyn, N. Y.

■ EXCHANGE, RENT, and SALE 16mm. sound & silent films. Send 10c for Victory Bulletin and 25c for complete descriptive catalogue. NU-ART FILMS, INC., 145 W. 45th St., New York.

■ 8MM. FILMS! All Major Producers. New and used prints. Sales—Exchanges—Trade-ins. RIEDEL FILMS, Dept. MM-443, 3207 Joslyn Rd., Cleveland, Ohio.

PERSONAL OPPORTUNITIES

■ DEVELOPMENT ENGINEER wanted with practical experience in 8 and 16mm. cameras and projectors. Permanent employment with large Chicago manufacturer now engaged in 100% war work, with assured post war production. Excellent opportunity and substantial salary for right man. In first letter give age, experience, education, present employment and other qualifications. All correspondence held in strictest confidence. Our organization knows of this ad. BOX 242, MOVIE MAKERS.

COMPLETE your FILE of MOVIE MAKERS!

at a Special Price
15c a copy

Only a limited amount available of numbers listed

1926	**December**
1927	**January through October**
1928	**April through December**
1929	**All months**
1930	**All months**
1931	**All months**
1932	**All months**
1933	**All months**
1934	**January through November**
1935	**February through July; October, November**
1936	**None**
1937	**August**
1938	**April, June through December**
1939	**February through November**
1940	**August**
1941	**June through December**

when the supply set aside for this sale is exhausted these numbers of MOVIE MAKERS will be available only at regular back number prices of 35 and 50 cents

Special Sale ends April 30

Include Cash With Order

MOVIE MAKERS
420 Lexington Avenue
New York, New York

lamps and lets you concentrate on picture making, once you start shooting, and it increases your chances for better results.

Remember, too, that flood lamps fail from causes other than burning out. New lamps can "take it" better than lamps which have given many hours of service, because every hour a lamp is in use leaves its filament thinner. more brittle, more subject to failure from bumps or jars. Watch your Photofloods to see if any are blackened or have dark spots—signs of longer use. Use such lamps first, and avoid careless or rough handling that might rob you of precious indoor movie making time you could have.

Here is another important tip that conserves lamps—you will find that a non metallic reflector, such as a white sheet, a large piece of light colored mat board, a board covered with silvered or gold paper—even a sheet of newspaper held by an assistant—can help balance the light and often can replace an extra lamp, with good picture results. Your projection screen, if you have one of the larger sizes with a tripod, can serve the same purpose.

Finally, remember that the old days of using your Photofloods freely for all the preliminaries before shooting a scene are over. Unless you have some means for reducing voltage on Photoflood lamps, such as a "series parallel" switching arrangement, you will be wiser to use room lights as much as possible for all "readying" and focusing. When you are all set, shoot "for keeps," using your floods only while actually shooting; turn them off promptly as soon as you finish a scene. But don't forget to turn them on a little ahead of each scene, so that the eyes of your subjects can become adjusted.

Follow these suggestions every time you take pictures, and your now precious Photoflood lamps will serve you longer and continue to give you pleasing picture results that you will be proud to screen long after the war and its inconveniences are over.

Washington film news

[Continued from page 126]

ported that the State Department is lending a gentle hand in the treatment of foreign policy in United States war films . . . Theatres in many cities are closing one day each week, to save fuel and to ease the manpower burden . . . Conversions now under way in plants of Agfa and DuPont are expected to boost the production of raw film stock by some 200 million feet yearly . . . Watch for reissues of many of your favorite pictures; reissues are one answer already decided upon to the manpower and materials shortages within the film industry.

Closeups—What filmers are doing

Our rating as a prophet has gone up several degrees since we wrote in the February edition of this column: "It will be the greatest show of your lifetime!" We were referring then to the pressing need for 16mm. film programs on the part of Seamen's House Y.M.C.A., in New York City, and we urged all you good people to step right up and make known your wares. Several talented filmers to date have done so, with three highly successful shows already a matter of dramatic history.

George Mesaros, ACL, broke the ice late in February with a screening which the immediate popular demand forced him to repeat just three days later. *Back to the Soil, Florida 1941* and *Making the Grade* were among the featured films on a nearly two hour program. Robert P. Kehoe, ACL, carried on the good cause in the middle of last month, presenting from his lyric library of nature studies such award winners as *Autumn, Wildflowers* and *Chromatic Rhapsody*. A double turntable musical accompaniment was used with all films.

Now, you may not think that such essentially placid stuff would appeal to an audience of 600 Coast Guardsmen, just off duty from patrolling New York's hardbitten waterfront. Well, you're dead wrong. They took to it like children with a new toy, finding in each lovely, familiar scene some reminder of the land that they'd left behind them. James A. Betts, jr., program secretary, said that rarely in the history of their shows had he seen the boys so relaxed and downright refreshed when the lights went up. . . . Want to give your own spirit a spring cleaning? Better drop a line to Seamen's House and make an appointment.

In a rather different setting, but for the same essential purpose, was the show put on recently by A. C. Tutein-Nolthenius, ACL, at the Galle Face Hotel, in Colombo, Ceylon. It was the premier screening of his *Wanagatha Aliya* (Sinhalese for *Love of the Wilds)*, a feature length, 16mm. color study of wildlife in the Ceylon jungles. Presented in collaboration with Gorton Coombe, secretary of the Ceylon Game and Fauna Protection Society, the film has been more than a year in production, in the face of incredible difficulties. The entire proceeds of the screening—at Rs. 3/- a ticket—were donated to the Ceylon War Fund. Mr. Tutein-Nolthenius, a tea grower from the interior, generally charges but ten cents Ceylon for his cine shows, since his usual clientele consists of the estate laborers. Of the Tamil race, the majority of them have never before seen a "Bioscope," so that they chatter with delighted wonder at the familiar faces on the silver screen—even, sometimes, as you and I!

Returning, rather dreamily, from lunch on an early spring day, we were shocked to see an assortment of gleaming, red handled axes and hatchets draped across the technical consultant's desk. Our first thought was that he had gone in for ARP in rather an overenthusiastic way; our second, that he had run amok. It turned out in the end, though, quietly enough. The assorted cutlery was simply properties for an innocent sequence to be filmed on Boy Scout axemanship.

Across the League's threshold, out of the much too distant past, there came the other day Mrs. Lorena Lewis, ACL, before Pearl Harbor one of the League's topnotch travel filmers. Since civilians are not now welcome on the high seas, Mrs. Lewis has been devoting her considerable energies and limitless enthusiasm to canteen work in New York City for men of the service. Thus it was that she brought over to ACL headquarters one Denis J. Olorenshaw, erstwhile of London and now attached to the Photographic Section, R.A.F. Station, Prince Edward Island. Mr. Olorenshaw, founder of The Viewfinder Unit, an English production group, claimed the distinction of maintaining the activities of his society straight through the "blitz" of 1941, in defiance of the Nazi storm.

By the time you read this, Lieutenant Laurence S. Critchell, formerly of the League's staff and most recently attached to the Tank Destroyer School, Camp Hood, Texas, will be in training with the Parachute Troops, at Fort Benning, in Georgia. It seems, in his own words, that ". . . The Tank Destroyers aren't wild enough . . . I don't care for this business of shooting at tanks from a great distance with three inch guns." Geronimo!

FROM INDOORS

While most of our scenes are made either indoors or outdoors, it is quite refreshing to see shots made either from the outside looking in or from the inside looking out. The former type of scene usually is done at night, the interior scene being lighted as for an indoor shot, but the actual filming being done through the window. The window frame should show, of course. The latter type of scene is especially effective when the weather outdoors is bad. Snow scenes or rain scenes filmed from the outside apparent comfort of a room are very attractive. If detail is to be seen indoors, lighting units may have to be used. If daylight is mixed with artificial light in color filming, special bulbs will be needed.

Soundies

PARADE OF MUSICAL HITS
16 MM. Sound Films—100 Ft. Lengths
Featuring outstanding orchestras and headline performers. 18 titles, including:
I AM AN AMERICAN sung by Carolyn Marsh
MINNIE THE MOOCHER with Cab Calloway
EL RANCHO GRANDE starring Barry Wood
COMES THE REVOLUTION—Willie Howard
FIDDLE POLKA with Lanny Ross
LET ME OFF UPTOWN—Gene Krupa Orch.
BOXCAR RHAPSODY with Borrah Minevitch and his Harmonica Rascals
SALE PRICE: $7.50 per subject
Dealer Discount Available
Note: For non-theatrical use only.
WALTER O. GUTLOHN, Inc.
25 West 45th St., Dept. M-4 New York

MAKE YOUR OWN TITLES
in Color • Black • White
• Design Your Title to Fit Your Film •
A-to-Z COLOR TITLE OUTFIT — Only $6.50
SEND FOR FREE SAMPLE TITLE KIT
A-to-Z MOVIE ACCESSORIES
175 Fifth Ave. Dept. M 39 New York, N. Y.

MOGULL'S FILM 8 & 16 MM RENTALS
Silent-SOF (35mm Sil.)
Comedies, Musicals, Religious, Travel, Cartoons, Industrials, War! Cameras — Projectors Bought — Sold! Trades! Time Payments. For FREE film catalog, give projector size and model.
69 W. 48th St. Radio City N.Y.C.
Nationwide 7,600 FILMS/Membership FREE!

SOUND FOR YOUR FILM
FOR EXCELLENT WORKMANSHIP—WE MAINTAIN SKILLED TECHNICAL STAFF, COMPLETE STUDIO FACILITIES AND BERNDT-MAURER EQUIPMENT.
Price List Free on Request
SPOT FILM PRODUCTIONS, INC.
339 EAST 48 STREET N. Y. C.

A LETTER FROM THE FRONT

• Lewis B. Sebring, jr., ACL, movie making war correspondent at the front.

• Long known to MOVIE MAKERS readers for his 16mm. filming, Lewis B. Sebring, jr., ACL, former night city editor of the *New York Herald Tribune*, turned to war correspondence in 1940. After two summers in Army camps in the United States, representing his newspaper, he went early in 1942 to Australia as the accredited correspondent of the *New York Herald Tribune* with the American Forces. Readers of his dispatches in that paper have recognized their superior quality in news, human interest and authority, all in the great tradition of war correspondence. *Editor.*

Col. Roy W. Winton
Amateur Cinema League, Inc.
New York City

Dear Colonel Winton:

I am glad to renew my membership in the ACL and also to add a few lines which may be of interest to you and to my other friends in the League office, as well as to friends among the membership.

I am sorry that I have been so negligent in writing, and especially that I failed to answer Mr. Moore's letter of, I believe, last March, asking whether I could supply an article on amateur movies in Australia. I am afraid that my correspondence has suffered rather badly under the impact of wartime, and I hope that, by this time, he has accepted my implied, and now expressed, apologies for leaving that letter unanswered.

There probably is a most interesting story in the use to which small gauge films are being put here, but I have seen very little evidence that amateur cinema fans are active in Australia at present, although I do know that they exist. I have heard that they have undertaken some activity along the line of their English cousins in furnishing entertainment for the troops, but I have not had a chance to go very deeply into the matter. What amateur movie cameras I have seen displayed in shop windows are mostly of the 8mm. variety, but there is a considerable shortage of film, both movie and still, due to wartime needs; and so, I do not imagine that amateur movie making is very lively at the present time.

Among our own troops I have seen some evidence of amateur cameras, and I imagine that, after the war, a most interesting compilation of these films will be possible; but of course anything that is taken at the present time is subject to the strictest photographic censorship; and, so, none of the films would be available in the States. Because of the work involved in the mere gathering of my own stories, I am glad that I did not bring my movie camera with me, but I am stating here and now that after the war I intend to return to this part of the world and do a film that will be No. 1 in the Ten Best of whatever year I make it.

The possibilities are here, and I have come to know the country well enough by now to feel that I could capture in color film not only some of the scenes, but also the feeling of this land "down under" that even now so few of our people understand and appreciate.

But the real prize of any such endeavor after the war will be to retrace my steps in New Guinea, and to do a real travel film of some of the scenes that I witnessed there during two months in that tropical paradise. (That sounds like my title, too, *Tropical Paradise*, and this mention of it should establish my claim.)

If you have read my dispatches in the *New York Herald Tribune* about the place, you will realize that making such a picture won't be exactly fun, for even peacetime will not alter the intensely humid climate, which will become even more exhausting, lugging around adequate movie equipment. But whatever exertion it takes will be more than worth the results and the cost of returning.

The native villages, of course, would be the high light of any such film, and I feel that I have enough friends in some of them now to make possible a real film of native life. The natives are excellent movie subjects, and I only hope that they will not be spoiled by contact with the soldiers now nor by any tourist rush after the war. The color contrasts are outstanding, and one could do an entire film on palm trees. Light values would present some real problems, but experience would overcome them.

I realize, of course, that the tropics have been favorite subjects with travel filmers, professionally, but I still think there is a real opportunity there for the amateur, and I am going to keep it definitely in mind. But I am also not overlooking Australia. I have covered it pretty well by now, except for the north central and extreme northwest portions, and I can see all sorts of possibilities. I remember seeing at one of the League shows a black and white film of the country; but it needs color, for there is plenty of it here.

So you see I have not forgotten that I am a movie amateur, even though my camera and equipment remain in New York. I have almost wept at seeing many things go unrecorded, but I have found from experience that one can't gather notes for writing and film at the same time, especially when the filming should involve the steadiness of tripod work and careful attention to light meters, etc. But I have kept my eyes open, and I shall know just where to go when I return, and I think that I shall be able to do justice to a land about which we continue to know too little, and especially to the world's second largest, and certainly one of its most fascinating, islands, New Guinea.

I should like tremendously to hear from you and from any others in the League office, and also from any members of the League who might be interested in this part of the world, but I am afraid that I can't promise prompt replies. However, the time will come when I shall be able to write more about it, and to talk personally with those who are interested. But in the meantime there is a war on, and I must return to it.

Sincerely and fraternally,
Lewis B. Sebring, jr., ACL

* * *

Mr. Sebring, a busier man now than ever before in his eventful lifetime, simply does not have time to get around in the right movie circles. As far as Australian amateur movies are concerned, our impression is that the amateur film movement in Australia is going great guns. And even that impression is based on obviously incomplete information.

In any case, we can report to Mr. Sebring that at least eight amateur movie units are carrying on their activities in the important cities of Australia. These are, alphabetically, the Adelaide Filmo Club, in South Australia; the Australian Amateur Cine Society, ACL, in Sydney; the Metropolitan Cine Club, in Melbourne; the Queensland Amateur Cine Society, in Brisbane; the Rockhampton Amateur Cine Club, in Queensland; the South Australian Amateur Cine Society, in Adelaide; the Townsville Amateur Cine Club, in Queensland, and the Victorian Amateur Cine Society, in Melbourne.

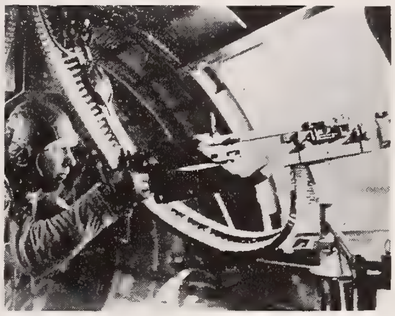
All these units are busy in serving the Armed Forces—both their own and those of America—with screenings of non theatrical motion pictures. Screenings range all the way from gala public shows in benefit of the Red Cross and comforts funds, to entertainments in the myriad camps and hospitals which dot Australia. The AACS, probably the largest and oldest of the eight societies, has established an Army Entertainment Unit which, at our last report, was putting on cine shows every night in the week. In a late issue of *Movie News*, official organ of the society, Albert G. Kench, the president, adds the following to the record.

"Some months ago, it was decided to make cinematographers in the United States Forces honorary members of the club. All visiting cameramen were invited to get in touch with club officials and to meet with the membership, where they have received a most cordial welcome . . . In addition," he writes, "members of the Army Film Units operating through the club are giving film evenings regularly at American camps, showing the latest theatrical releases in 16mm. sound on film. These entertainments are growing tremendously and seem to be greatly appreciated."

Films you'll want to show

[Continued from page 146]

running ten minutes, is distributed by Bell & Howell's Filmosound Library, 1801 Larchmont Avenue, Chicago. This film contains some of the material on Africa which was used in training America's invasion troops. The picture traces the history of ancient man, and it is authenticated by archeological finds. Count Byron de Prorok produced and narrated this lecture film.



■ *Battle for Tunisia*, on 8mm. and on 16mm. sound on film or silent, black and white, short and long editions, is released by Castle Films, 30 Rockefeller Plaza, New York City. This late film of the war contains daring camera shots taken within range of enemy gunfire. The air fighting that has dominated the Tunisian battle is shown in all its fury, as is the ground struggle that depicts the armored forces clashing at a mountain pass.

Amateur clubs

[Continued from page 138]

grams of this twenty six year old club have presented *Visit to Guatemala*, by W. C. Mueller and *Memories of a Western Vacation*, by Mr. Hofreiter. Scheduled for screening this month is a series of members' films of the Chicago Century of Progress, marking the tenth anniversary of that colorful exposition.

Worcester active Few clubs in the country can point to as enthusiastic a cooperation with their city's civic and charitable organizations as can the Worcester (Mass.) Cinema Club, claims J. M. Bailey, president, in a report which amply bears out his boast. Under the guidance of a Projects Committee, the club has completed no less than four productions in a bare sixteen months of activity. These have been a film for the Worcester Boy Scout Council, picturing Treasure Valley, the local camping ground; an 800 foot record of the operations of the Worcester Chapter of the American Red Cross; a study of

Home Movie Swap Plan

It is now possible for you to dispose of those Home Movie Films you no longer want. SWAP them in for other films you DO want, and save the expense of purchasing them "for keeps."

Our library consists of practically all of the Castle, Hollywood, Official and other Films.

Your 8mm 180 Foot Roll and **$1.00** will purchase another 180 Foot Film.

Your 16mm 360 Foot Roll and **$2.00** will purchase another 360 Foot Film.

Your Sound on Film 350 Foot Roll and **$3.50** will purchase another 350 Foot Sound on Film.

Latest Complete Feature Films for Sale

ASK ABOUT OUR MONEY SAVING CLUB PLAN!

Authorized Agents for all Manufacturers of Still and Movie Equipment

ADDRESS CORRESPONDENCE TO DEPT. M

PEERLESS
CAMERA STORES
128 EAST 44th STREET • NEW YORK, N. Y.
Phone MUrray Hill 3-7288

Ask Your 16mm. Library For
ANNA LEE
IN
"A YOUNG MAN'S FANCY"
currently released in 35mm. as
"Scandal for the Bride"
ASTOR PICTURES CORP.
130 W. 46th Street New York, N. Y.

2x2 SLIDES **KODACHROME** 16MM MOVIES

"SOARING SEA-GULLS" sequence: 12½ ft., $2.00; 25 ft., $3.75; 40 ft., $6.00. It's new—and fine!
"Golden-mantled Ground Squirrel": 50 ft., $7.50.
"Robin's Nest": 34 ft., $5.00.
"THE END," titles: 3 for $1. With fade-out, 50c each.
Other subjects: Yosemite, Canadian Rockies, The Blooming Desert, San Francisco, Wildflowers, @ rate of 18c per ft.
(Kodachrome SLIDES: write for information).

GUY D. HASELTON
7936 Santa Monica Blvd Hollywood. Calif.

16mm SOUND on film
Recording Studio and Editing Facilities
BERNDT-MAURER RECORDER
GEO. W. COLBURN LABORATORY
995-M Merchandise Mart Chicago

New **HAL ROACH**
Feature Releases
On 16mm. Sound Film

ONE MILLION B.C.
featuring VICTOR MATURE, CAROLE LANDIS, LON CHANEY, Jr. An amazing cavalcade of life in the Stone Age.

TURNABOUT
featuring ADOLPHE MENJOU, CAROLE LANDIS, JOHN HUBBARD. A delightful farce comedy.

ORDER FROM FILM LIBRARY TODAY

Write for Free Catalogue listing other Sound Films

POST PICTURES CORP.
723 Seventh Ave. Dept. 13
New York, N. Y.

emergency mobilization plans for the Women's Defense Corps, and a club picture, entitled *Helpful Hints in Movie Making*. All productions but the last named have been in Kodachrome. Present plans call for a spring and summer job for the Worcester Park Department, contingent on the available supplies of color film.

Kenosha dines Home cooked turkey and "fixin's" vied with a screen program of fine films as the feature attraction of the late annual dinner of the Kenosha Movie Makers, in Wisconsin. The gathering was held in the social rooms of St. Mary's Lutheran Church, with W. W. Vincent, jr., ACL, in charge of arrangements, assisted by Mrs. Edward Meers and Emery S. McNeil, ACL. *Jewels of the Sea*, by Mr. Vincent, and *Hail, British Columbia!*, 1941 Maxim Award winner from the League's Club Library, led off the screen program.

Films in Chicago Members' films, both personal and patriotic, have been featured at recent weekly meetings of the Chicago Cinema Club, ACL. Under the latter heading have been *Keep It Flying*, by Ray Allen, and *Victory Garden*, by Isidore Vise, ACL. Travel subjects have dominated the personal productions, with *Yellowstone and Glacier*, by Mr. McGann; *Colorado and Estes Park*, by Mr. Allen; *Trip To Florida*, by Mr. Hofrieter; *More Florida*, by J. Mollan, and *Pennsylvania Turnpike*, by Warren Sandage.

Southern sups Members and guests of the Southern Cinema Club, with headquarters in South Gate, Calif., gathered recently in the Hotel Rosslyn, at Los Angeles, for the group's annual dinner and installation of new officers. Introduced to lead the club for 1943 were William Fisher, president; Hal Robertson, first vicepresident; W. E. Cummins, second vicepresident; C. C. Matheny, treasurer; Enid Lindgren, secretary. Contest prizes were awarded, and a screening of the place winning films concluded the program.

Contest in Australia There were ten entries for the 1942 Jacobs Cup Competition, conducted annually by the Australian Amateur Cine Society, ACL, according to *Movie News*, monthly bulletin of this Commonwealth unit. Eight films were on 16mm. stock, two on 8mm., seven came from members of AACS, with two from the Victorian Amateur Cine Society and one from the Queensland unit. First award and the Jacobs Cup went to W. D. Burns, for *Wild Life*, an 8mm. monochrome film, followed by J. W. Couch, with *Here's to Health and Beauty*, and A. G. Burgess, for *Camelia Show*. The judges were Robert Lowe and W. J. Foster Stubbs. At a late meeting, AACS members entertained a number of cinematographers from the American Armed Forces, high lighted by an address of welcome from the body's president, Albert G. Kench. Captains Johnson and Duncan, of the Army Signal Corps, replied for the American guests.

With Westwood New officers for 1943 have been elected by the Westwood Movie Makers, in San Francisco, as follows: Jesse W. Richardson, president; Celeste Swanson, vicepresident; Louise Clapp, treasurer; Eric Unmack, ACL, secretary. A discussion and demonstration of home processing, by Don Campbell, was the feature of a recent program, followed by the screening of *Fort Funston*, by Edward Franke, and movies of the club's late annual dinner. The Westwood club has announced a contest, to close in June, in which entries will be based on a single plot idea, supplied by the contest committee, and footage will be limited to four minutes of screen time.

Trenton's best Four films from among the many screened during the year before members of the Trenton (N. J.) Movie Makers were selected by them to compete in the finals of the club's annual contest. As then rated by the consulting staff of the Amateur Cinema League, these pictures took awards in the following order: *Our Vacation*, by James Vokali; *Down Mexico Way*, by Dr. E. F. Purcell, ACL; *Our Country*, by J. George Cole, ACL; *These Glorious United States*, by Stephen C. Kovacs.

Oklahoma analysis A novel program feature has recently been initiated by the Movie Makers Club of Oklahoma City, ACL, by asking its members to bring for screening those films which turned out to be just a little under expectations. Called "Not So Good" films, the program provides an opportunity for analysis and instruction, in answer to the familiar statement, "If I were taking that scene over, I should. . ." Films not in this class seen at recent meetings have been *Oklahoma Beauty Spots*, by a member, Marion Record; *Prelude to War*, a 1600 foot, sound film issued by the United States Navy; *Shadow's Bones* and *Chromatic Rhapsody*, from the League's Club Library.

Los Angeles 8's New officers for 1943 were announced recently by the Los Angeles 8mm. Club in the last quarterly edition of *Thru The Filter*, thirty eight page club news bulletin. They are Fred Evans, president; Irwin Dietze, vicepresident; Adolf W. Apel, treasurer; Louise Arbogast, secretary. Serving with them on the board of governors are Claude W. A. Cadarette, Milton R. Armstrong and F. Robert Loscher. The club now lists twelve former members in the armed forces, all of whom have been voted honorary membership for "the duration."

8-16's contest Twelve films, evenly divided between 8mm. and 16mm. stock, competed recently in the annual Gold Cup contest of the 8-16 Movie Club of Philadelphia, with eight of them placing in the final honors. These were, in order: *Our Zoo*, by Leonard Bauer, jr.; *Sermon in Stone*, by Frank Heininger; *My Dog*, by Mrs. Helen Bornmann; *Grand Opening*, by Sol Stolber; *Around the Town*, by John Burke; *Artists in Wax*, by William Bornmann; *This Is The Army*, by Milton Blumberg; *Air Raid Wardens' Picnic*, by Harry Brautigam.

Bradley bows out In a few days of doldrums before being called for training in the Army Signal Corps, David S. Bradley, presiding genius of Bradley Productions, scenarized, cast, costumed, filmed and directed a screen version of *Sredni Vashtar*, a short story by Saki. Running 800 feet of 16mm. monochrome, the picture is the eighth in a series to be produced by this unusual amateur unit of Winnetka, Ill., having been directly preceded by *Peer Gynt* and *Oliver Twist*. It will be Mr. Bradley's last production until after the war. Working with him on *Sredni Vashtar* was John Jameson, assistant director, with the small cast played by Mrs. Herbert Hyde, Lucielle Powell, Lois Northrop and Reny Kidd, all Bradley Production veterans.

For San Francisco *Trick Photography*, a discussion and demonstration by John Smurr, ACL, was the first of a series of special features to be presented by the newly appointed Education Committee of the Cinema Club of San Francisco, headed by Dr. J. Allyn Thatcher, ACL. Others serving with him are E. L. Sargeant, ACL, Eric Unmack, ACL, Lou Perrin, ACL, and Mr. Hudson. Other items on the same program were a discussion of the V . . . — Mail system, by D. L. Redfield; and screenings of *Cavalcade of Color*, from the Eastman Kodak Company; *Lake County*, by Leon Gage; still slides by Mat Draghicevich.

KODAK
SUPER-XX PANCHROMATIC
Kodak
18 EXP.
EASTMAN
MADE IN

★ HELP CONSERVE THESE ITEMS ★

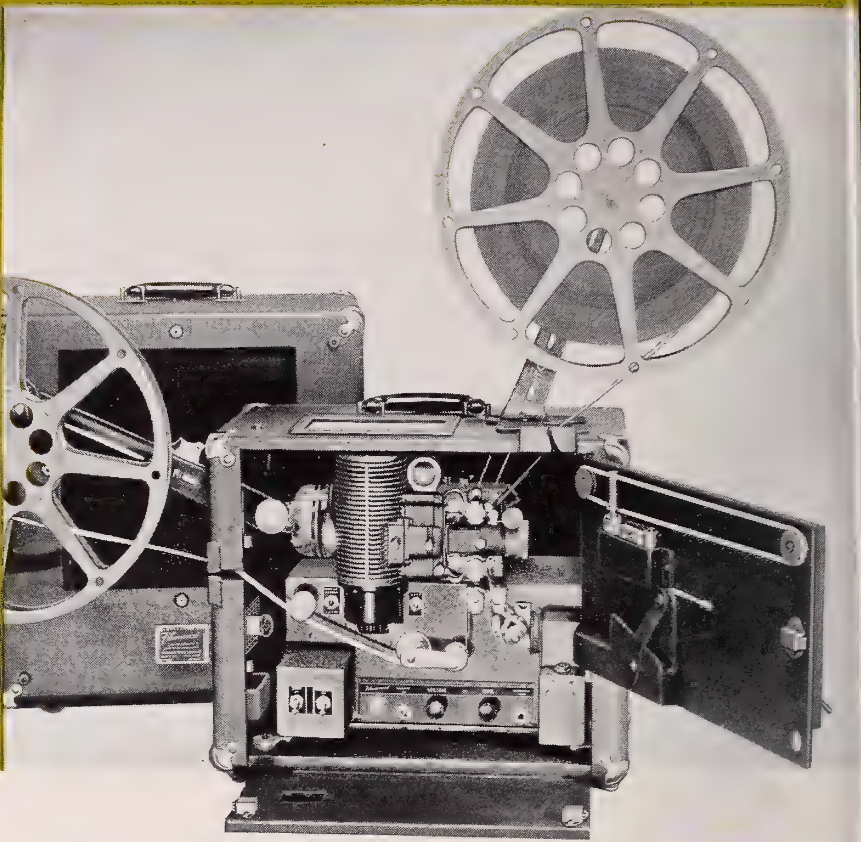
Those who make stills or movies are asked to co-operate in conserving the existing supply of the products shown above. Extra Film Pack Cases, No. 135 Film Magazines with Spools, Metal Containers for No. 135 Magazines, Metal Ciné-Kodak Return Reels, and Metal Kodak Roll Film Spools—it is important that all be returned to Rochester, N. Y., so that they can be used again.

Your Dealer Is Your Contact

Your Kodak or Ciné-Kodak dealer will gladly accept these items and return them for you. Or, if you belong to a camera club, you can pool your returns with other club members, collect 25 pounds or more of them, list the number of each item on the cover of your package, and ship to Rochester, N. Y. The following allowances apply on lots of one thousand: $5 for Metal Roll Film Spools (no wood-cores wanted), $25 for Film Pack Cases, $20 for Magazines with Spools, and $10 for Metal Containers for No. 135 Magazines. Metal Ciné-Kodak Return Reels, 1 cent each. Products of our manufacture only will be accepted. Your club will be credited with parcel post charges. Freight packages can be sent collect.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

HOW'S YOUR *Filmo Projector* ?



B&H RECONDITIONING SERVICE PUTS IT IN FACTORY-NEW CONDITION

You realize that every projector that we can possibly build today must go to the United States Government for service with the armed forces. That means no new projectors for civilians until the boys come marching home. Meanwhile—let B&H Reconditioning Service put your Filmo silent or Filmosound Projector in factory-new condition.

The work will be done by our own factory-trained technicians who know every sprocket, gear, bearing, lamp, and lens in your machine and just exactly how it should be adjusted to make the projector function at peak efficiency. The same meticulous craftsmanship for which all B&H products are famed goes into our reconditioning service. When you send your projector to us for a complete reconditioning, it is taken apart, lenses cleaned, parts requiring lubrication oiled, worn parts (if any) replaced, then refinished, reassembled and adjusted. For complete details concerning this service, see your B&H dealer who will secure estimates on this work for you and assist in packing your projector for shipment to the factory.

★ ★ ☆ ★ ★

Team your projector with the FILMOSOUND LIBRARY to help speed Victory . . .

You and your projector, teamed with the Filmosound Library, can render your country invaluable wartime service. The Filmosound Library, always one of the most comprehensive sources of films, today offers a selection that eclipses anything we have ever before been able to achieve—and new films are being added almost daily.

Many of these are pictures that every American should see. Morale is the "armament of the mind"—and when your friends and neighbors see some of these films that bring home to them the grim, stark realities of the job that American fighting men and their allies must finish before Victory can be ours, less mental energy will be wasted on the trivialities of coffee and shoe rationing—and more of it focused on real war effort.

Give a home movie party with a greater objective than entertainment. Show pictures like "Russia Strikes Back"..."Yanks Invade Africa"..."U.S. Carrier Fights for Life"...or "Divide and Conquer," an OWI release, that portrays how the theories of the "master race" are expressed in atrocious brutalities. These—and many other films are available to you through your dealer and the Filmosound Library, on a purchase or rental basis.

Bell & Howell Company, Chicago; New York; Hollywood; Washington, D.C.; London. Est. 1907

BUY
WAR BONDS

"E" FOR EXCELLENCE—how the Army-Navy Award for extraordinary performance is won and presented is shown by this one-reel sound film. Service charge 50c.

REMEMBER PLEASE—don't throw away old lamps. A new lamp can be supplied you only when the burned-out lamp is turned in.

MOTION PICTURE CAMERAS AND PROJECTORS

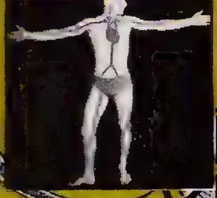
Rent or buy these Filmosound Library Films

"DIVIDE AND CONQUER" . . . a Warner Bros. Production distributed by the OWI; this picture will make you fighting mad when you see the "master race" working out its "new order."

"AMERICAN HANDICRAFTS" shows details of textile, carving, and glass work.

"HENRY BROWNE, FARMER" . . . another OWI motion picture that shows the equality of opportunity and freedom for every citizen of *this* country.

"THE HUMAN BODY IN FIRST AID" . . . completes the "Emergency First Aid" series.



BELL & HOWELL COMPANY
1843 Larchmont Avenue, Chicago, Illinois
Please send me film catalog. I have.....mm. projector, (sound).....(silent).....made by
....
I am interested in renting......buying...... films for stimulating morale.....Educational films.....Civilian Defense films . .Entertainment......
Name......
Address..........
City........................State...... MM 4-43

PRECISION-MADE BY *Bell & Howell*

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

★ *Spring sequences*

- Complete, illustrated analysis of sequences and transitions used in film of flowers.

★ FISHING AND FILMING

- How a movie of angling was made to tell a story of all outdoors.

★ BLACK AND WHITE

- A timely review of fundamentals of filming in monochrome. Lighting and filters are covered.

★ ADDING MUSIC

- Principles of scoring pictures and advice on technique of presenting music with movies.

★ WISE USE OF COLOR

- Nobody wants to waste a single foot of color. Here is a shooting guide based on experience.

MAY, 1943 25c

There's Nothing Like MOVIES FROM HOME *To Cheer The Boys In The Service*

If you want to give something new, something different, something that will bring lasting pleasure—send your friend or relative in the service a roll of 8 mm home movies. Nothing can cheer him more than motion pictures of activities back home. For only movies, with their natural life-like action, can bring his loved ones so close to him.

He can enjoy these action pictures again and again. In practically every camp and U.S.O. center there are 8 mm projectors for showing home movies. Nearby photographic dealers are always glad to show home movies to service men. Thousands of patriotic movie makers who live near training camps are also happy to project their movies for them.

When you consider that moving pictures cost no more than ordinary snapshots, why not take advantage of this modern way of sending news to the boys in the service? Revere Camera Company, Chicago, Illinois.

Your letters *tell* him the news. And he wants to hear from you often.

But at least once a month send him a reel of home movies and *show* him what's doing back home!

Joe E. Scott, A.S.
Co. 1160-Camp Porter
U.S.N.T.S.
Great Lakes,
Illinois
JIM C BOYD, BKR 3/c
Co. 1150 GREEN BAY CMP
U.S.N.T.S.
GREAT LAKES, ILL.

Until victory is won, the craftsmen who made Revere 8 mm Cameras and Projectors are devoting full time to precision-built aircraft instruments and other war supplies.

Buy WAR BONDS EVERY PAY DAY AT LEAST 10%

Revere 8 MM

Quality Home Movie Equipment

MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 18 May, 1943 Number 5

Washington film news . . . *William M. Nelson* 164
Free film reviews . . . 166
Experience wanted, *editorial* . . . 167
Awakening . . . *Herman Bartel, ACL* 169
Let music help your films . . . *George F. Strickling, ACL* 171
Shooting black and white . . . *Kenneth F. Space, ACL* 172
More life for Photofloods . . . *R. E. Farnham, ACL* 173
Fishing is more than fish . . . *Earl L. Hilfiker, ACL* 174
Practical films . . . *Donald Maggini* 176
Wise ways with color . . . *Walter Bergmann, ACL* 177
Film your heredity . . . *Paul D. Hugon* 178
Amateur clubs . . . *James W. Moore, ACL* 179
The clinic . . . *Kenneth F. Space, ACL* 182
News of the industry . . . *Donald Maggini* 184
Films you'll want to show . . . 186
Closeups . . . 188
The perfect "Gadgeteer" . . . 195

• ON THE COVER: Frames from *Rainbow's End* made by Earl L. Hilfiker, ACL. Article on page 174.

JAMES W. MOORE
Continuity Editor

KENNETH F. SPACE
Technical Editor

DONALD MAGGINI
Advertising Manager

ARTHUR L. GALE,
Editor

Harold M. Lambert from Frederic Lewis

MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year postpaid (Canada and Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies 25c (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1943, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to Amateur Movie Makers, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York, N. Y., U. S. A. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of Movie Makers with which it is to take effect. Duplicate copies cannot be sent when a number of the mgaazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

WASHINGTON FILM NEWS

Latest reports of the government's use of movies

WILLIAM M. NELSON

WALT DISNEY, AMATEUR

About two years ago, Walt Disney packed a small group of artists, writers and music experts into a plane and took off for Latin America. For Walt Disney, the trip was probably a good idea; for Latin America, and for inter American relations, it was undoubtedly one of the best things that has ever happened.

Immediate result of the trip can be seen in two films—*Walt Disney Visits Latin America*, a three reel, 16mm. item being released theatrically through the Office of the Coordinator of Inter-American Affairs, and *Saludos Amigos*, which is currently on the screens of theatres in the United States and Latin America. The films differ considerably, the first being a record of the trip, while the second is a more impressionistic treatment, packed with long sequences of animation that are among the most delightful ever to come from Mr. Disney's whimsy factory.

For movie makers, there is a healthy reassurance to be found in both these films. First, because all the "live" shooting was done on 16mm. color film (for the theatrical version, the 16mm. frames were enlarged to 35mm. Technicolor) and, secondly, because the filming, both in handling and subject matter, has a decidedly amateur flavor. Mr. Disney's crew filmed the things that any movie maker who is reasonably adept with his camera would shoot. There are flowers, landscapes, streets and traffic, animals in the zoo, children and old people, shops and amusement centers, colorful costumes and gay dances, gardens and architecture, trains, boats, horses, arrivals and departures. Even after editing, the shots appear to have been made as the camermen happened upon them, without any previous plan or organization. In the same fashion, the technique is not that of the Hollywood studio—there are unsteady "pans" that were obviously made without a tripod; long shots that are long only because the cameraman could not get any closer to his subject; there are good exposures, fair exposures and not so good exposures. And, rather than make it look out of place on a theatre screen, these things give to the film a spontaneity and convey an enjoyment on the part of its maker that are both most refreshing. They indicate that Mr. Disney is an amateur—a man who loves his medium—and that, when he goes on a trip and takes his camera, he has fun.

The reason why we mention these films in a column about Washington may at first seem to be a little obscure. Their purpose, however, is to further Pan American relations and understanding—a job that is assigned in part, here in the Capital, to the Coordinator of Inter-American Affairs. We hope that the CIAA realizes what a tool it has in these films. For whatever loose ends have been left after the stiff collared diplomats and long winded lecturers and government publications and specially prepared radio programs have done their work, these films will pick up and tie together. The best "ambassadors of good will" that any of the Americas have produced cannot hold a candle to Messrs. Donald Duck and Joe Carioca, who, symbolizing inter American unity, make it seem more simple, palatable and pleasant than anybody else ever has. If everybody in the Americas could see these films, the CIAA could close its doors and consider its work, for this generation at least, extremely well done.

MISSING: UNITED STATES WAR PICTURES

A war, in the final analysis, is a physical conflict between nations, and war photography should consist, in part at least, of pictures of this conflict. The United States has the best picture making equipment and facilities to be found anywhere in the world. The Army, Navy and Marine Corps have long been training personnel for combat photography and cinematography.

These statements would seem to indicate that we were doing pretty well in the combat picture department, but there is a single embarrassing inconsistency—we have everything *but* the pictures. We are well into the second year of a war on many fronts; yet, the combat movies thus far released, that have been made by United States cameramen, could be wound on very few film reels.

In United States combat movie making, the situation seems indeed to be a case of "too little and too late." For example, late last year, *Battle of Midway*, John Ford's film for the Navy, was released. Not only did it appear several weeks after the naval engagement itself, but there was little footage in the film that actually was shot during the Battle of Midway. Last November, the North African campaign was our "number one" news story; in March, 1943—four months later—the Army's *At The Front*, chronicling this campaign, was released, with little in the picture in the way of filming or technical excellence to make the delay appear to be justified.

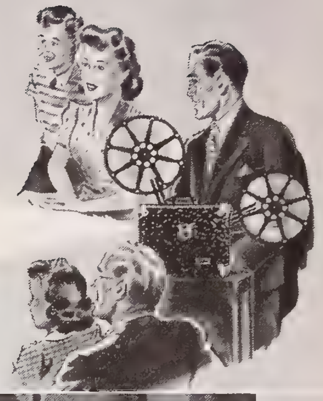
There are reasons, of course, why these things are so. No doubt, the footage from the various fronts must be combed over for its strategic value. Beyond question, the physical transportation of film from the front lines back to processing centers presents its problems. There are probably all manner of excuses; the unfortunate thing is that our Allies do not seem to find them quite as readily as do we. Last month, for instance, saw excellent newsreel coverage of the Battle of the Bismarck Sea—a major Allied victory in which twenty two Japanese ships were sunk. But the filmer given special credit for the newsreel footage was an Australian Army cameraman. Again, a film called *Desert Victory*, concerning itself with the Rommel retreat, was last month considered of sufficient importance by *The New York Times* to warrant a page one news story in that august publication. But the film is of British creation and release. Where are the American films of the Rommel retreat? Some of the best combat filming to come out of the war appears in *One Day of War*, a recent *March of Time* release; but the pictures were made on the Russian front, by Russian cameramen. Where are pictures of similar timeliness and technical excellence from the cameras of our own Army Pictorial Service?

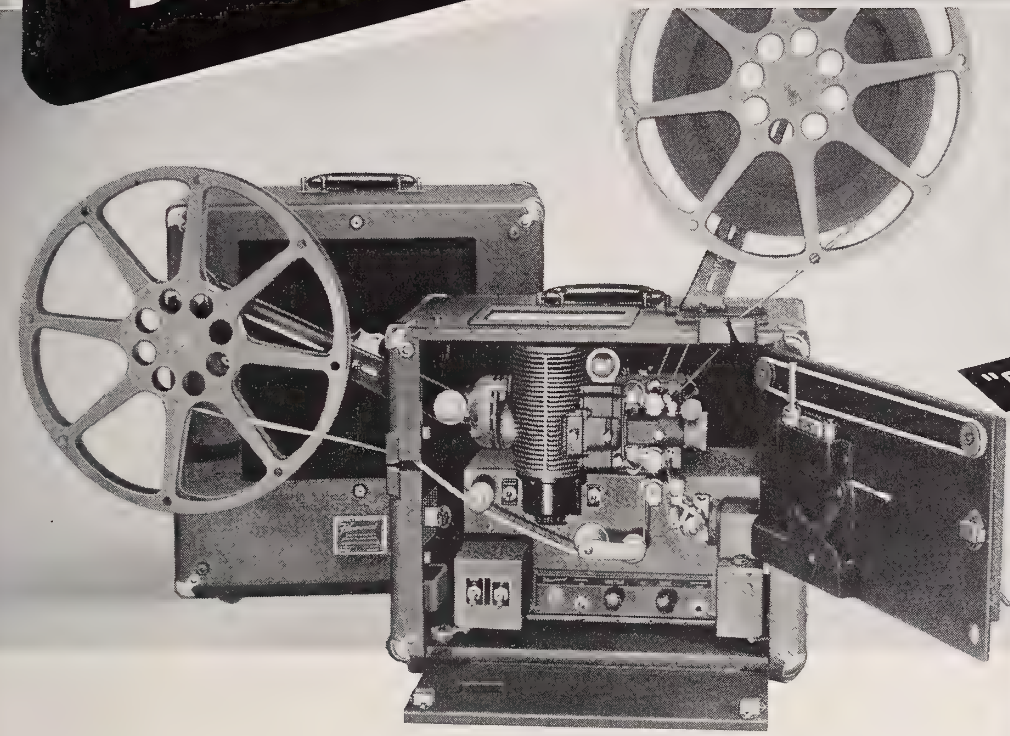
While facilities of our Allies for making combat pictures are far less impressive than our own, their results are far more so. And, since it is the result that appears on the screen, an

[Continued on page 197]

Your FILMO Projector Deserves

B & H Precision Reconditioning





Think of tolerances that can be measured only in thousandths of an inch. That's how your Filmo Projector was built. It is a *precision* machine—built, assembled, and adjusted with all of the painstaking care you expect in a fine watch. It deserves B&H Precision Reconditioning Service when reconditioning is needed.

B&H servicemen are *Filmo* technicians. They know how every gear, sprocket, bearing, lens, and lamp should be adjusted to make your projector function at peak efficiency. They take it completely apart. Lenses are cleaned. Parts requiring lubrication are properly oiled. Worn parts, if any, are replaced. Then it is refinished, assembled, adjusted, and returned to you in factory-new condition.

For complete details on this service, estimates, etc., see your B&H dealer.

DON'T FORGET

A new lamp can be supplied only when the burned-out lamp is turned in. So don't throw away burned-out lamps.

BUY WAR BONDS

"E" FOR EXCELLENCE

How Army-Navy Award for extraordinary performance is won and presented is shown by this one-reel sound film. Service charge 50c.

Show These Films to Help Speed Victory

These and thousands of other films quickly available to you through the FILMOSOUND Library

Your projector is a weapon that can multiply your personal fighting power a hundredfold. Use it to give a morale-building party for your friends and neighbors. Use it to show various groups in your community motion pictures that make each individual realize that he or she must fight in one way or another to assure Victory. Use it to speed civilian defense training. Use it to help your friend with a war contract train new people to new jobs.

If you aren't sure of how to go about contacting those who need the help of your projector, see your B&H dealer. Through him you can get the right kind of films from the Filmosound Library, on a purchase or rental basis. There are thousands from which to select—covering every subject and including the new Government films. Mail the coupon for the Filmosound Library Catalog and recent bulletins.

Bell & Howell Company, Chicago; New York; Hollywood; Washington, D.C.; London.

Established 1907

"Divide and Conquer"

—the Nazi boast, exposed by our OWI in a film that shows what to do about it. All Government films are available through our Filmosound Library at nominal service charges.

"Garden for Victory"

—is one reply to the Axis attacks. This B & H "original" production tells "how" to raise food for your family. Another film, "Gardens of Victory," tells "why."

"Saboteur"

—Universal feature film, provides thrilling recreation and at the same time teaches a fine morale lesson. Hundreds of other fine entertainment subjects of every type.

BELL & HOWELL COMPANY
1843 Larchmont Ave., Chicago, Ill.

Please send me film catalog. I have......mm. projector, (sound).....(silent).....made by..................................... I am interested in renting..... buying.....films for stimulating morale.....Educational films.....Civilian Defense films.....Entertainment films......

Name...

Address...

City..............................State.............. MM 5-43

MOTION PICTURE CAMERAS AND PROJECTORS

PRECISION-MADE BY Bell & Howell

It's a

BIG HIT

with Photo Fans!

The G-E

PHOTO DATA BOOK

(more than 100,000 now in use)

A companion to the G-E Exposure-meter Manual

PHOTO
DATA
BOOK

TELLS how to get more out of your meter for movies or "stills".

SUGGESTS easy way to correct F-stop value for extreme close-ups.

EXPLAINS how to make "stills" by metered flash, and how to control background emphasis.

● You'll like this handy guide to better pictures! Its 112 pages are full of practical picture-making tips, useful tables, essential technical data, and helpful suggestions covering all angles of black-and-white and color photography. Actual size, 3 by 5 inches.

Includes film speeds, movie-camera shutter speeds, developing formulas, correct flash exposures, paper and film speeds, filter factors, and other data essential to good picture making. Fifty cents at your dealer's. *General Electric Company, Schenectady, N. Y.*

● ★ ★ ★

Probably your dealer cannot now supply you with a G-E exposure meter. Here is the reason: Materials and facilities are needed to produce equipment for our armed forces and vital war industries. Our efforts are being expended to speed VICTORY for the United Nations. We know you'll understand.

GENERAL ELECTRIC
606-126-6336

FREE FILM REVIEWS

You can borrow these new publicity movies

THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

Lessons in Smiling, 16mm. sound on film, color, running 11 minutes; produced by the Pepsodent Company.

OFFERED TO: groups.

AVAILABLE FROM: Castle Distributors Corporation, 30 Rockefeller Plaza, New York, N. Y.

Lessons in Smiling features Bob Hope, giving the light touch to a tour of the Pepsodent factory. The film emphasizes the importance of quality ingredients in good tooth paste and shows the proper use of the product.

Men, Metals and Machines, 16mm. sound on film, black and white, one 1600 foot reel; produced by Douglas D. Rothacker for the International Nickel Company, New York City.

OFFERED TO: groups only.

AVAILABLE FROM: Douglas D. Rothacker, 729 Seventh Avenue, New York, N. Y.

Men, Metals and Machines shows the three great factors of successful industrial production working as a cooperative force. Well planned operation in the world's largest nickel rolling mill shows the results of organized effort.

Hidden Hunger, 16mm. sound on film, color, 3 reels; produced by the American Film Center for the National Nutrition Program.

OFFERED TO: groups.

AVAILABLE FROM: Swift & Company, Union Stock Yards, Chicago, Ill.

Hidden Hunger was released last year, but it has just been revised, and an important new reel of straight nutrition material has been added. These additional sequences tell exactly what foods make a balanced diet, how to choose them, how to store them and how to prepare them. The film stresses the basic rules of correct eating and its relationship to good health.

Facts about Fabrics, 16mm. sound on film, black and white, 1200 feet; produced by Caravel Films, Inc., for E. I. DuPont de Nemours & Company.

OFFERED TO: groups.

AVAILABLE FROM: Rayon Division, E. I. DuPont de Nemours & Company, Empire State Building, New York, N. Y.

Facts about Fabrics presents basic facts about materials, in clear, concise, non technical form. Photomicrographs and slow motion cinematography are used to clarify important fundamentals. The film explains the importance of yarn in making fabrics and the constructions used, such as the plain weave, the twill weave, the satin weave, circular knitting and flat knitting. Printing and dyeing and other finishing operations are shown.

Drive for Victory, 16mm. sound on film, black and white; produced by The Goodyear Tire and Rubber Company.

OFFERED TO: groups.

AVAILABLE FROM: Public Relations Department, Goodyear Tire and Rubber Company, Akron, Ohio.

Drive for Victory points out several things which may be done by every motorist to insure getting all the mileage from his present tire equipment. The film also provides the background and gives the reasons for the current mileage rationing plan, which is designed to help to conserve the nation's critical rubber supplies.

Building a Tank, Caissons Go Rolling, Star Spangled Banner, 1 reel, 16mm. sound on film, black and white, running 20 minutes; produced by Castle Films and the United States Office of War Information.

OFFERED TO: groups.

AVAILABLE FROM: Dayton Film Rental, 2227 Hepburn Avenue, Dayton, Ohio.

Building a Tank is a record of the construction of the M-3 medium tank, showing the processes that go into its manufacture. This educational feature is followed by the National Anthem and the patriotic song listed above.

HALF SPEED

Cottony white masses of drifting clouds make excellent film material as symbols of spring or summer. Their movement, however, may be too slow to register in a scene. In such cases, it is interesting to see what an improvement may be made by filming the clouds with the camera set at half speed, thus causing them to appear to move at twice their usual speed. Exposure compensation must be made by closing the diaphragm down one stop over normal.

EXPERIENCE WANTED

Competent non theatrical filmers are wondering whether the technique that has been worked out in this branch of movie making is used, to any real extent, in the motion pictures that are shown, in theatres and elsewhere, for the purpose of telling the public about the war and persuading it to action.

These "war shorts" give evidence of a hasty mating of two methods, neither of which is based on experience in film persuasion or exposition. Hollywood knows how to make pictures for public entertainment. In spite of the demands of persons who would have theatrical movies do more than entertain, the fictional film people have stuck to their guns and have produced pictures that please a large number of paying customers. The propagandists in the Federal service (many of them teachers and writers) are trained in public exposition and persuasion. But Hollywood has not spent its past years in teaching, and the propagandists have not been making movies.

Judging from much of the current war propaganda on film, it would seem that the approved plan is for Hollywood to dress up with fictional treatment the solid—and sometimes stodgy—pronouncements of government bureaus. The result on the screen is, too often, neither interesting as film fiction nor effective as exposition and persuasion. It is not surprising, therefore, to learn that theatre owners are sometimes unwilling to show to their patrons the films that the government wants to have shown, not because theatre owners do not want to help in the war, but because they do not want to displease their customers. Empty seats are bad both for the government and the theatre.

There is a specific technique of non theatrical movies that has come from long experience. Filmers in this field have learned that audiences cannot successfully be tricked with flimsy dramatic situations, as a lure to sitting through later film propaganda. They know that straight exposition and dignified persuasion get the respect of audiences and that insincere sugar coating gets "the bird." If they use fiction in films, they know that the lesson to be drawn from it must be implied and not hammered home with a maul.

If Hollywood will stick to entertainment and let persuasion come as a by product, as in *Wake Island*, for example, and if government propagandists will refrain from using Hollywood methods in presenting facts and arguments on the screen, trusting in the importance of what they want to say, rather than to the dramatic tricks with which it is wrapped up, it is a fair bet that theatre audiences will give more real attention. If drama has lessons, audiences will find them without an argumentative guide, and they will give heed to serious things, if those things are presented seriously and directly.

Non theatrical filmers know how to do what the government wants to have done. If they are not to be asked to give experienced help, they can, at least, be permitted to suggest that the government find out why theatre audiences are getting tired of the present product.

ACL

The AMATEUR CINEMA LEAGUE, Inc. *whose voice is* Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

DIRECTORS OF THE LEAGUE

STEPHEN F. VOORHEES, *President*	New York City
JOHN V. HANSEN, *Vice President*	Washington, D. C.
ETHELBERT WARFIELD, *Treasurer*	New York City
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
H. EARL HOOVER	Chicago, Ill.
HAROLD E. B. SPEIGHT	Canton, N. Y.
PHILIP N. THEVENET	Dallas, Texas
FLOYD L. VANDERPOEL	Litchfield, Conn.
ROY W. WINTON, *Managing Director*	New York City

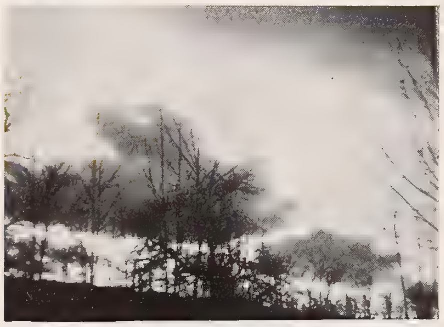
Address all inquiries to

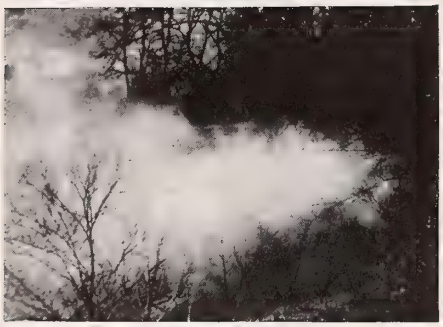
AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

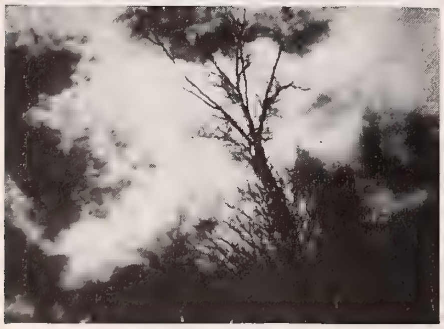
Amateur Cinema League offices are open from 9:00 A.M. to 5:00 P.M., Mondays through Fridays

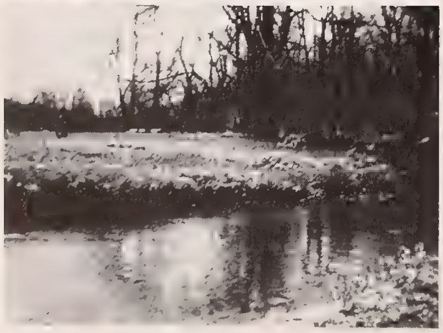
Film and music recite story of spring's coming

SEQUENCE A

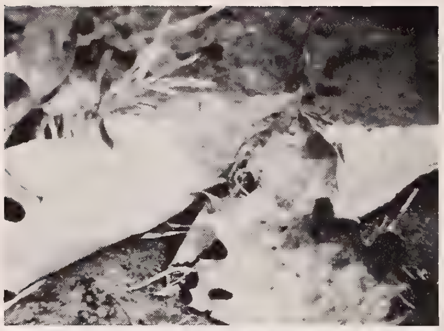

1.

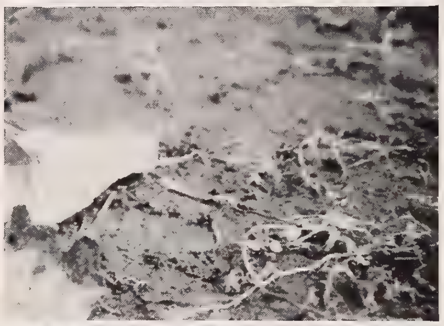

2.

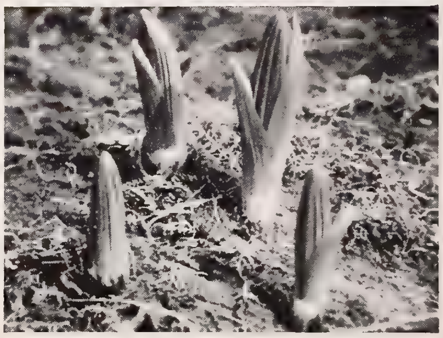

3.


4.

SEQUENCE B


1.

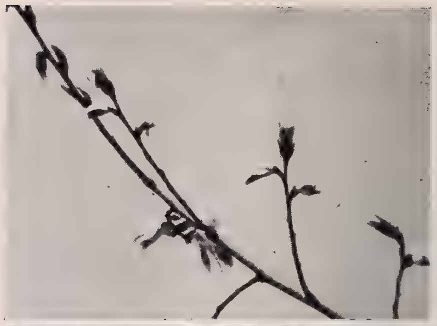

2.

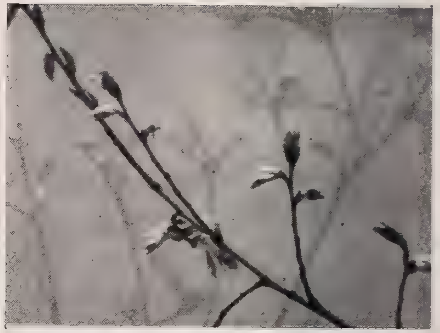

3.

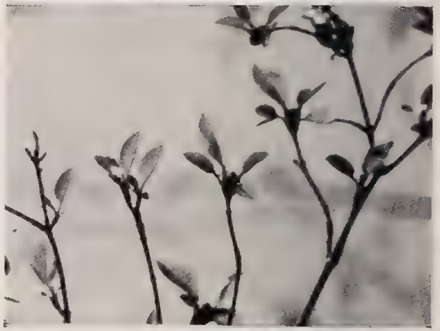
FRAMES FROM AWAKENING

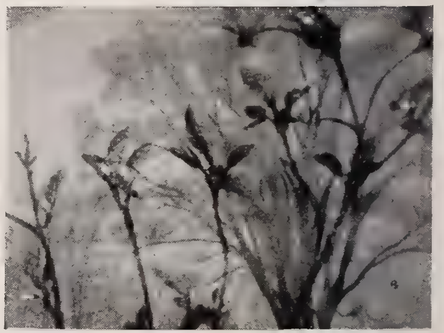
• At left, Sequence A, illustrating cross cutting, to bridge time in the earliest section of *Awakening,* movie of birth of spring. Above, Sequence B, showing how camera "sought out" the first green sprouts of spring—a "pan" beginning with dead leaves and ending on the four sprouts. At right, in Sequence C, a series of slow dissolves traces the growth of spring buds. Sequence ends with cut from medium to close views.

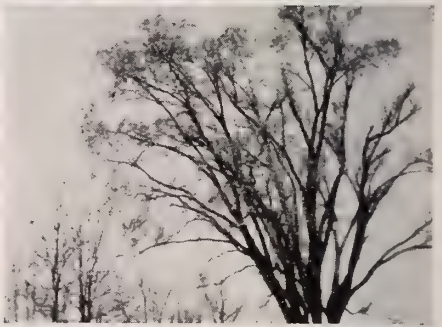
SEQUENCE C

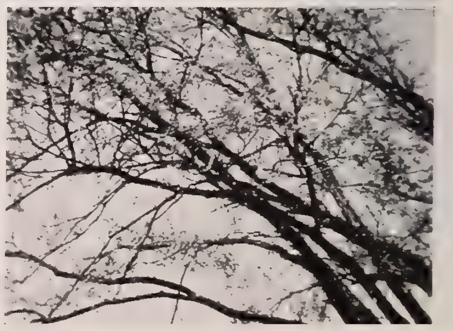

1.


2.


3.


4.


5.


6.

Awakening

HERMAN BARTEL, ACL

WHILE producing *Singing Shadows,* we realized the dramatic transitional possibilities that are inherent in the moving camera. When we got around to filming *Awakening,* which the ACL honored with a Ten Best ranking for 1942, the experience in moving camera technique, gained from our previous opus, really paid dividends!

Awakening is the simple, timeless story of spring—spring set to music.

Spring is the story of birth. Tender buds and sprouts and happy flowers are its fruition. All the drama of the season lies between the period of bleak March skies and the appearance of the first sprout, fresh in its young green.

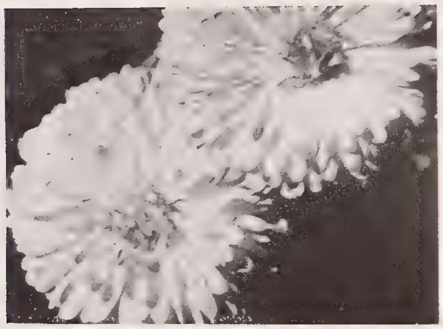
SEQUENCE E

1.

2.

3.

4.


1.

2.

3.

SEQUENCE D

• Above, Sequence D, showing "swish pan"; Frame 2 is intermediate stage. Left, Sequence E, scenes connected by tilts.

That little sprout and its birth struggle are the whole story of spring. Man begins to hope again, and all over the world, wherever sprouts emerge from the womb of earth, mankind knows that spring has come!

The miracles of tender foliage greens, gay buds and blossoms man knows will come for him to enjoy. He knows that pleasant air will envelop him with fragrant scents, conducive to dreams and hopes.

But spring? Spring is that first green sprout! That sprout had to be the climactic scene in *Awakening.*

As a scene in itself, the delicate green etched against rich, coppery earth presents a beautiful color note. But drama—climactic impact? By itself, it hardly begins to fill the requirements. It is rather on the sweet side and completely motionless.

That is where camera motion comes in. We should have to inject the drama!

To express the significant symbology of this first green note required a carefully planned buildup and precise camera movement as a transition technique.

First of all, we decided to give the green significance through color contrast. This effect was achieved by opening our film with a series of colorless, low key shots of black and white quality. (Although we shot in Kodachrome, this quality was achieved through careful choice of subject matter and exposure manipulation.)

Gradually, our scenes began to take on a brown and gray quality, monochromatic in effect, with never a note of green or other bright color. This effect worked up, always in the same somber color quality, to our first note of bright color—the green sprout! In this manner, the green, its impact undampened by myriad competing colors, had full color significance.

But we needed more than this—namely, a series of transitions that dramatically unfolded our climax shot.

Our green sprout had to be born. The passage of time had to be recorded successfully on film.

We movie makers know how important handling this element is as a contribution to a successful film. We know that the cinematic illusion of time passage depends on transitions that bridge the time gaps between individual scenes. We know that we have to impart the lapse of time through implication and that our method is the fundamental matter of scene transitions.

The successful film depends at least as much upon *how individual shots are combined* as upon the shots themselves. The cut, the fade in and the fade out, the dissolve, the wipe and multiple exposures are not mere

Sequence G

1.

2.

3.

4.

5.

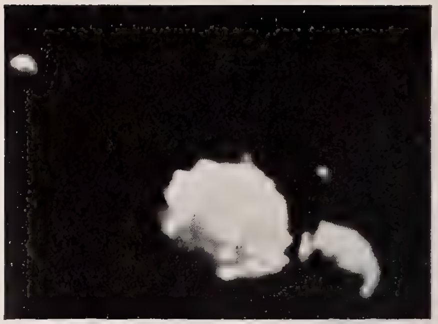
6.

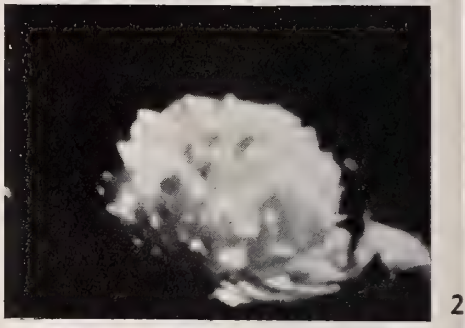
7.

8.

• **At right, Sequence F, a zoom series; the camera is motionless on the final closeup. At left and above, Sequence G, series of scenes made with lateral dolly, ending with dissolve to ultra closeup of single blossom.**

Sequence F


1


2

3

tricks, to be used as such, but tools that the careful filmer employs to reach his end. On how soundly he uses them to fill the gaps between shots depends the time flow of his film, or what we generally refer to as continuity.

The camera, intelligently moved, also links individual shots. In fact, if skillfully employed, camera movement can be one of the most facile of all transition methods.

There is this to be said, however; unfortunately, camera motion poorly chosen, without purpose and badly executed, can be the most jarring single element in a film. *Never use it without a definite purpose!* If it does not help you to say what you want to say better than any other method you can conceive, it serves no purpose whatever.

With this sense of values well in mind, we were ready to bridge the time passages in *Awakening*.

Opening with a series of somber, "dissolving" ground shots, each successively a little higher in key, we dissolved into a sequence of dramatic, leaden cloud shots, portraying the sun's struggle. (Here, again, the key was subtly raised while retaining a black and white tonal quality. Since dissolves created the illusion of slow, torturous struggle, the cut shot was rarely employed before the climactic scene.)

Gradually, the sky took on light, and we were ready to bridge time a little more rapidly. This effect was accomplished by some simple cross cutting. Starting with a sky shot (Frame A-1), we cut to a scene of mist obscuring a stream (Frame A-2). This scene was followed by a shot of moving clouds against clear sky, retaining the same wraithlike quality of the mist in the preceding shot (Frame A-3). Our final shot, completing the sequence, was a study in browns and grays, of the mist cleared stream (Frame A-4).

Through a proper association of ideas, played one against another in four successive shots (a matter of seconds on the screen) the illusion of several hours' duration of time was created.

Remember, though, we are still working up to our climax—that first note of green!

Back on the ground again, we decided really to work up to it. Now was the time to start the camera moving. In our somber world, a green sprout remained something that had to be sought out. It remained something for our camera to discover, slowly, deliberately, just as you might discover it in walking through the country.

Our camera slowly swung along the stream and came

[Continued on page 189]

LET MUSIC HELP YOUR FILMS

Scheme for using accompaniments in presentations

GEORGE F. STRICKLING, ACL

VERY early in the era of the silent film, music was found to be a most valuable adjunct to the complete enjoyment of motion picture entertainment. Until sound films eliminated the need, musical performances by orchestra or organist played a very important part in theatrical film presentation.

When music was first employed in the small town theatre, a local pianist usually supplied the need, by playing popular galops, waltzes and marches. Later, a drummer and violinist were added, the drummer being expected to have at least two trunks full of sound effects. If a train appeared on the screen, he performed on a train whistle, and when the baby cried—out came a baby cry effect. His was truly the small boy's dream of a delightful life occupation! These three piece outfits finally expanded in the larger cities to full symphony orchestras of eighty professional musicians.

Usually, the producing company sent a cue sheet with the film, which the director would use in selecting appropriate music. A single item on such a sheet might read like this: "Scene—Bill reads letter from home; time 1′ 4″; music, Massenet's *Elegy*."

An epic like *Birth of a Nation* would have its own musical score which came with the film and which was played from manuscript. When no cue sheet appeared, the director would have one or two previews of the film, at which time he would prepare a musical outline. A director had to have a very large library to fit the wide expression of moods found in the silent films. Orchestra books were published with short "mood" pieces, with such titles as *Tranquility*, *Passion*, *Ecstasy*.

It was my privilege to play in a small fifteen piece movie orchestra in the days of the silent film, and that experience is now coming in handy in cueing music for my own movies.

There are two ways of fitting music to home movies, each of which will find enthusiastic supporters. The first, and perhaps most common, is using music as an incidental background. Under this system, one feels free to break into it at all times with sound effects, just as the drummer did in the old days. Then, when a person fell on the screen, you could count on hearing a cymbal crash and a thud from the bass drum in the pit. It never failed—unless the drummer happened to be talking to a friend in the first row and missed his cue.

The second, and better way, is that which the director of the large movie orchestra used and which is used by the studio orchestras today in preparing sound tracks. That is to let the music supply the complete background at all times. In a great climactic place—for example, if a hurricane is tearing up things in general—the orchestra may play wild music with shrill shriekings from the piccolo and even perhaps with a wind machine, but the musicians will not stoop to put in the trite sound effects of the old time drummer unless they are scoring a slapstick comedy. On the basis of this plan, music prepared for films should never be obtrusive. It always should be a modest assistant, present but inconspicuous, like the magician's

[Continued on page 196]

• Above, George F. Strickling, ACL, planning musical score at his dual turntable. Below, Western scene with which stately music would fit.

Courtesy Union Pacific Railroad

SHOOTING BLACK AND WHITE

A review of basic technique of using monochrome emulsions

KENNETH F. SPACE, ACL

IN the past, movie makers have been able, at will, to choose either black and white or Kodachrome for their filming, but now, because of the heavy demands for film made by the Army, the Navy and government departments, it is not always possible to get the type of film that one wants.

Movie makers who have shot color exclusively in recent years meet occasions when they must use black and white film, or none at all. But, whatever the difficulty, many amateur movie makers, especially those with children whose growth and activities can never be filmed again, will continue using their cameras, even if in a limited way.

To those who started movie making "way back when," switching from color to black and white will only entail remembering the basic rules of monochrome shooting. But there must be many comparative newcomers who began with color and who have never had any black and white filming experience. Such a cameraman has a lot to learn! Even if he is a good color filmer, he will find that he must know more about the basic technique of cinematography to get good monochrome results.

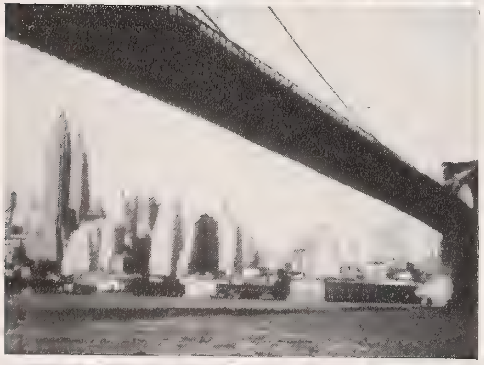
He will notice, first, the difference in film speed. If he uses a meter, he need not worry about the variety of film speeds in black and white—that is, if he sets his meter correctly. But, if the former constant color filmer has been accustomed to exposing most of his outdoor color scenes in sunlight at an opening of *f*/8, without checking by using meter or exposure chart, he is going to waste some black and white footage.

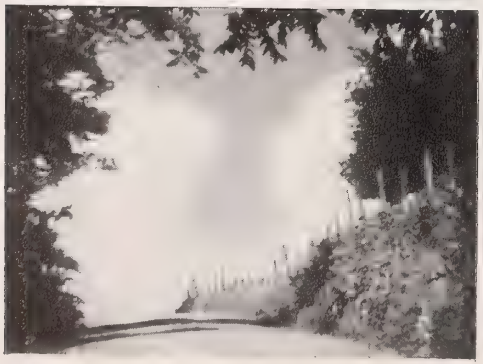
Automatic compensation in processing will take care of slight exposure errors in black and white, an advantage that is not available in color filming. However, beautiful black and white results are obtained only by the *correct exposure*—not by just any exposure that gives a picture that can be distinguished on the screen. Slight underexposure in Kodachrome gives what many call richness of color, but underexposure in black and white is just underexposure.

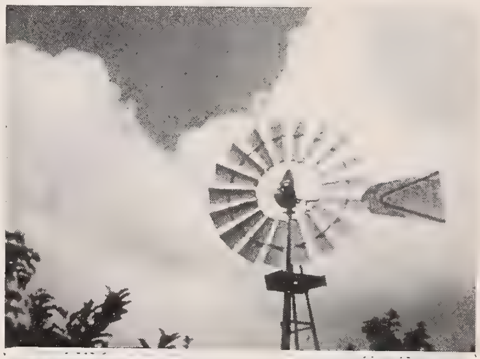
The newcomer to black and white shooting should either use a meter or study [Continued on page 198]

16mm. scenes by Kenneth F. Space, ACL

1.


2.


3.


4.

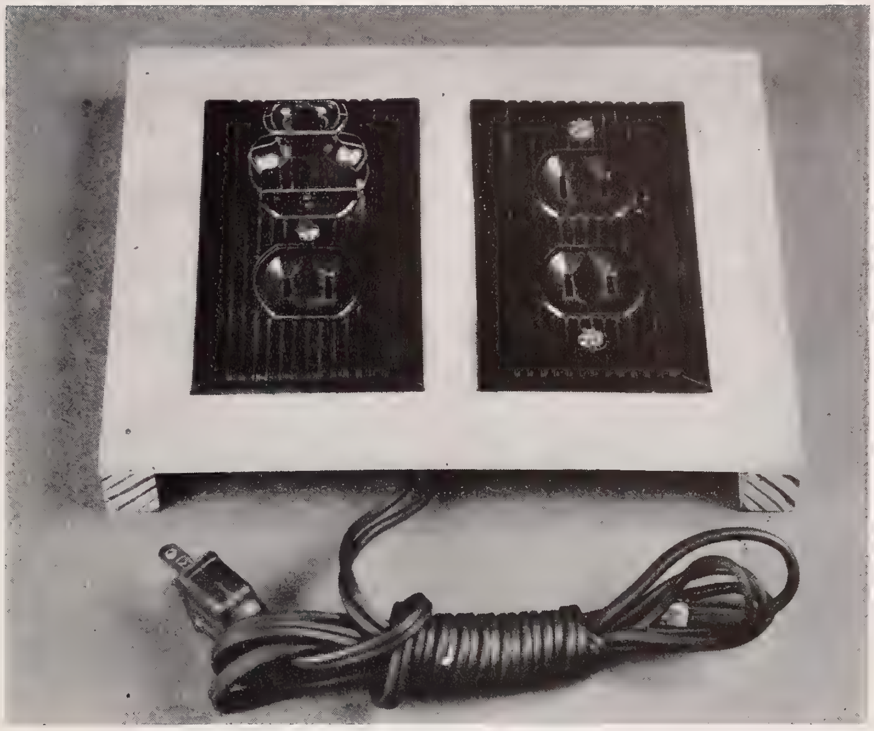
5.

• FRAMES FROM BLACK AND WHITE: 1. Portraits made in shade with main light from side give best monochrome results; 2. sky without filter; 3. effects of medium yellow filter; 4. result with red filter; 5. yellow filter was used here to serve as neutral density filter.

MORE LIFE FOR PHOTOFLOODS

Electrical expert indicates ways to extend lamp duty

R. E. FARNHAM, ACL
General Electric Company



WANT to make your Photoflood lamps last longer? Since the sale of new lamps is restricted to the Army, Navy, press and war producers, most movie makers do.

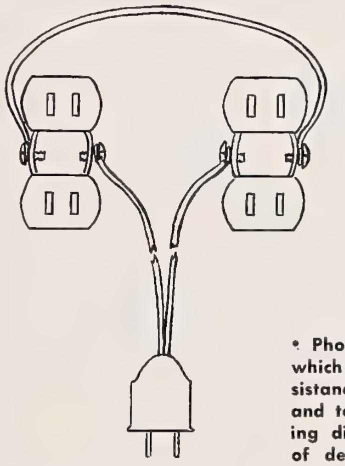
Here is a simple, inexpensive device for increasing the life of the Photoflood lamps you have. The device itself consists of two ordinary convenience outlets (double outlet type), a connecting cord and an ordinary plug. All these parts were obtained at a five and ten cent store at a total cost of forty one cents.

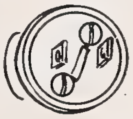
The outlets are mounted on a light, thin piece of board, as shown in the photograph, and they are connected in series. That is, for example, the terminal on the outer side of each convenience outlet is attached to one of the two wires on the connecting cord, and a wire is run between the two inner terminals of the outlet. (Or you can connect the two outside terminals together and run the two wires of the cord to the inner terminals, as shown in the wiring diagram.) Next, the two prongs of the extra plug are connected directly together by a short wire, thus making this plug a shunt or bypass connector. Then the device is ready to use.

Operation of the device is simple. The connecting cord is plugged into a regular house outlet. Then you plug one or two Photoflood lamps into the right hand outlet and, into the left hand outlet, any ordinary household appliance, such as an iron, toaster or heater, which consumes at least 600 watts. Result—your Photofloods operate at reduced voltage when you are arranging lights and focusing. Depending upon the number of Photofloods you use and the resistance of the appliance selected, this device will help you to increase Photoflood life from twenty five to 700 times.

When you are ready to take the picture, you simply insert the shunt plug in the other outlet, and your Photofloods come up to full light output.

When you choose an appliance to plug in, it is better to select one that does not have automatic (thermostatic) control of heat. For, in this case, your resistance may cut out before you are ready.





• Photograph of simple device which enables one to insert resistance in Photoflood circuit and to prolong lamp life. Wiring diagram shows connection of device and shunting plug.

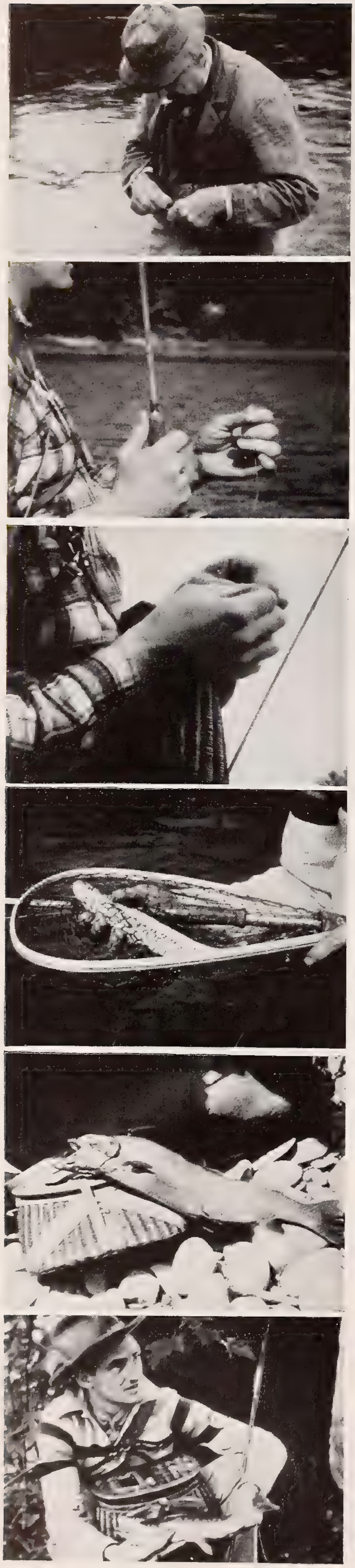
The accompanying table shows the approximate voltage that will be obtained with several home appliances. Voltages shown are those across the Photoflood lamps. The line voltage during the measurements was 113½.

Typical combinations of lamps and appliances with voltages obtained and potential increase in lamp life.

Photoflood 1—No. 1 Volts	Photofloods 2—No. 1 or 1—No. 2 Volts	Appliance
30*	10*	Low) Grill—600 W. rating
56	30*	Med.)
80	56	High)
80	55	Automatic toaster 600 W. rating
90	70	Electric iron 1000 W. rating
80	56	Hot Point med. size iron 600 W. rating Line volts 113.5

Photoflood life at	Increase
56 volts	12,000 x
70 "	700 x
80 "	120 x
90 "	25 x

*These voltages are too low to produce sufficient light to enable you to judge illumination in setting up.



• Sequences of fishing furnish the motif of *Rainbow's End,* discussed here.

Fishing is mor

Cinematographer is poet and so is the fisherman

FROM any practical point of view, fishing in general, and trout fishing in particular, is a sucker's game.

Why any man should spend dozens of dollars for willowy wands, tapered lines and fuzzy flies, why he should stand waist deep in the icy waters of some mountain stream for hours on end, trying to fool reluctant trout into biting at tiny hooks wrapped with fluff, may be beyond your power of comprehension. But, as you think it over, it may occur to you that there is more to fishing than catching fish.

He may be unwilling to admit it, he may not even be aware of it, but the average stream fisherman is at heart a poet. His greatest enjoyment comes from the things he sees, smells and hears. He fishes for sunsets, for the songs of birds, for the smell of flowers and for the rustle of leaves.

Long after the fish are forgotten, he will treasure the memory of a shy doe he saw come out of the woods. Nor, so long as he lives, will he forget the thrill of seeing a majestic buck that came down to the stream to drink.

In *Rainbow's End,* I have sought to show a few of these many things which make fishing a favorite of all outdoor sports.

The opening scenes of the film show waves piling up snow and slush into mountains of ice. They show trees, bushes and grasses encrusted with layers of ice, which transform the landscape into a vast frozen fairyland. These scenes are followed by a shot that was made inside a house, through a frost covered window. This sequence conveys the impression that it is far more comfortable to be inside looking out than to be outdoors looking in. This impression is heightened by a closeup of a crackling fire in a fireplace.

In front of the fireplace is seated a fisherman. He decides that a miserable night like this is an excellent time for him to improve his mind by doing some serious reading. He walks to a bookcase, runs his hand over the volumes and selects an imposing looking book of history. After a few pages, he finds the book dull, his mind begins to wander and his pipe does not draw well.

Then, the scene changes to show a pair of hands taking trout fishing equipment out of a creel and littering a table with a reel, boxes of flies and other various and sundry items associated with the sport of angling. A lap dissolve changes the subject to a closeup of a pair of hands putting the finishing touches on a fly, a gaudy creation of highly colored feathers and tinsel. The background for this picture is a table that is covered with feathers, spools of thread and other flytying equipment. A lapse of time is now indicated by a change of scene, showing water beginning to flow in streams which are still fringed with ice and snow. These flowing streams, however, furnish the first tangible signs that spring is on the way. By this time, fly boxes are shown filled with flies of all shapes, sizes and color patterns.

In many States, the trout season opens on the first Saturday of April. This fact is suggested by a picture of a calendar, with a red penciled ring drawn around that date. This shot is followed by a closeup, showing the landing of the first two trout of the season. Fishing, however, is but a part of the day's enjoyment, for, in spite of the fact that the weather is raw and forbidding, snow white gulls are circling overhead against a deep blue sky. A hawk takes off from a lookout tree and spirals upward into the fleecy clouds above. A herd of deer, feeding on a hillside, is startled, and the deer run off and take refuge in the woods.

The second fishing sequence was made along a stream which is famous for the size of the rainbow trout which ascend it to spawn. One fair sized fish is landed, and another one, an eight pounder, is shown beside a creel. These fishing pictures are interesting to the outdoorsman, but he seems to be even

han fish

EARL L. HILFIKER, ACL

more keenly appreciative of the following scenes, which show the stream banks where spring flowers are growing in profusion.

There is a series of closeups of the hepatica, bloodroot, spring beauties, white trillium, red trillium, adder's tongue and the other woods flowers of the early spring. To prevent the flower pictures from becoming monotonous, a picture of a deer mouse, coming out of a hole in a hollow log, was inserted at this point. This shot was followed by a closeup picture of the nest with four young mice.

The film continues to show many of the things which may be seen during the late spring, the summer and the autumn seasons. Such things as stream banks covered with blossoming laurel and rhododendron, baby squirrels feeding on a large, flat topped rock, a mallard duck sitting on her nest, a down lined black duck's nest with an even dozen waxy white eggs. There is a picture of a vireo feeding her young and the young of the cowbird which laid an egg in her nest. A hog nosed snake plays possum and pretends to be dead until danger seems to be over; then he makes a remarkable recovery and glides away into the bushes.

A smooth green snake crawls through a branch of oak leaves, and a wood turtle is shown feeding on a mushroom. Simple and commonplace subjects like these are easy to film, but they have a very powerful audience appeal.

The most dramatic scenes in the picture are those in which a doe comes out of the woods and approaches within twenty feet of the camera, and there is one shot of a magnificent buck stamping his feet in anger and impatience at the thing he can hear but cannot see nor understand. These pictures were secured by waiting in places where the deer fed each morning.

Fishing scenes are at a minimum in the film, but those which are used show fishing in a variety of places and circumstances. They show catching trout, pike and smallmouth black bass. The best scenic pictures are those which accompany the trout fishing. The greatest abundance of animal and bird life was found around the bay where the pike were taken, but by all odds the most dramatic scenes of fishing are those of taking four and a half pound smallmouth black bass on light trout tackle.

This type of fishing is full of thrills and excitement, and bass are far better movie subjects than trout, because they do more of their fighting in the air. Sometimes they leap clear of the water and try to shake off the hook; then, again, one will come out of the water, "walk on his tail" for several feet and shake himself like a bulldog. If he fails to get loose by these aerobatics, he may bore straight down to the bottom and swim away, trying to break the line by dogged brute strength. By alternately shooting the arched rod and the leaping fish, a most dramatic fishing sequence can be filmed. The bass fishing pictures in this film were secured less than fifty miles from New York City. A large part of the success of this venture is the fact that black bass bite best in the fall, after the vacation season is over.

No matter how interesting the subjects, nor how skillfully they may be presented, a succession of scenes showing the same type of subjects tends to become monotonous. Too many exciting action shots, one after another, are likely to be ineffective because the human mind is incapable of sustaining an intense interest for a long period of time. A fishing film that is made up of many unbroken fishing scenes tires an audience because of the unavoidable sameness of subject matter. For that reason, a conscious attempt was made to give the film a decided change of pace. Fishing pictures are broken up by landscapes, closeups of campfires, views of shelters and so forth. Landscapes were freely used whenever they located the action to follow. Generally, these shots were followed by pictures of

[Continued on page 190]

16mm. scenes by Earl L. Hilfiker, ACL

• Wild animals and flowers on the banks of streams and lakes tell the story of why there is more to fishing than catching fish.

Fishing is mor

• Sequences of fishing furnish the motif of *Rainbow's End,* discussed here.

trout which ascend it to spawn. One fair sized fish is landed, and another one, an eight pounder, is shown beside a creel. These fishing pictures are interesting to the outdoorsman, but he seems to be even

Fishing is more than fish

Cinematographer is poet and so is the fisherman

EARL L. HILFIKER, ACL

• Sequences of fishing furnish the motif of *Rainbow's End,* discussed here.

FROM any practical point of view, fishing in general, and trout fishing in particular, is a sucker's game.

Why any man should spend dozens of dollars for willowy wands, tapered lines and fuzzy flies, why he should stand waist deep in the icy waters of some mountain stream for hours on end, trying to fool reluctant trout into biting at tiny hooks wrapped with fluff, may be beyond your power of comprehension. But, as you think it over, it may occur to you that there is more to fishing than catching fish.

He may be unwilling to admit it, he may not even be aware of it, but the average stream fisherman is at heart a poet. His greatest enjoyment comes from the things he sees, smells and hears. He fishes for sunsets, for the songs of birds, for the smell of flowers and for the rustle of leaves.

Long after the fish are forgotten, he will treasure the memory of a shy doe he saw come out of the woods. Nor, so long as he lives, will he forget the thrill of seeing a majestic buck that came down to the stream to drink.

In *Rainbow's End,* I have sought to show a few of these many things which make fishing a favorite of all outdoor sports.

The opening scenes of the film show waves piling up snow and slush into mountains of ice. They show trees, bushes and grasses encrusted with layers of ice, which transform the landscape into a vast frozen fairyland. These scenes are followed by a shot that was made inside a house, through a frost covered window. This sequence conveys the impression that it is far more comfortable to be inside looking out than to be outdoors looking in. This impression is heightened by a closeup of a crackling fire in a fireplace.

In front of the fireplace is seated a fisherman. He decides that a miserable night like this is an excellent time for him to improve his mind by doing some serious reading. He walks to a bookcase, runs his hand over the volumes and selects an imposing looking book of history. After a few pages, he finds the book dull, his mind begins to wander and his pipe does not draw well.

Then, the scene changes to show a pair of hands taking trout fishing equipment out of a creel and littering a table with a reel, boxes of flies and other various and sundry items associated with the sport of angling. A lap dissolve changes the subject to a closeup of a pair of hands putting the finishing touches on a fly, a gaudy creation of highly colored feathers and tinsel. The background for this picture is a table that is covered with feathers, spools of thread and other flytying equipment. A lapse of time is now indicated by a change of scene, showing water beginning to flow in streams which are still fringed with ice and snow. These flowing streams, however, furnish the first tangible signs that spring is on the way. By this time, fly boxes are shown filled with flies of all shapes, sizes and color patterns.

In many States, the trout season opens on the first Saturday of April. This fact is suggested by a picture of a calendar, with a red penciled ring drawn around that date. This shot is followed by a closeup, showing the landing of the first two trout of the season. Fishing, however, is but a part of the day's enjoyment, for, in spite of the fact that the weather is raw and forbidding, snow white gulls are circling overhead against a deep blue sky. A hawk takes off from a lookout tree and spirals upward into the fleecy clouds above. A herd of deer, feeding on a hillside, is startled, and the deer run off and take refuge in the woods.

The second fishing sequence was made along a stream which is famous for the size of the rainbow trout which ascend it to spawn. One fair sized fish is landed, and another one, an eight pounder, is shown beside a creel. These fishing pictures are interesting to the outdoorsman, but he seems to be even more keenly appreciative of the following scenes, which show the stream banks where spring flowers are growing in profusion.

There is a series of closeups of the hepatica, bloodroot, spring beauties, white trillium, red trillium, adder's tongue and the other woods flowers of the early spring. To prevent the flower pictures from becoming monotonous, a picture of a deer mouse, coming out of a hole in a hollow log, was inserted at this point. This shot was followed by a closeup picture of the nest with four young mice.

The film continues to show many of the things which may be seen during the late spring, the summer and the autumn seasons. Such things as stream banks covered with blossoming laurel and rhododendron, baby squirrels feeding on a large, flat topped rock, a mallard duck sitting on her nest, a down lined black duck's nest with an even dozen waxy white eggs. There is a picture of a vireo feeding her young and the young of the cowbird which laid an egg in her nest. A hog nosed snake plays possum and pretends to be dead until danger seems to be over; then he makes a remarkable recovery and glides away into the bushes.

A smooth green snake crawls through a branch of oak leaves, and a wood turtle is shown feeding on a mushroom. Simple and commonplace subjects like these are easy to film, but they have a very powerful audience appeal.

The most dramatic scenes in the picture are those in which a doe comes out of the woods and approaches within twenty feet of the camera, and there is one shot of a magnificent buck stamping his feet in anger and impatience at the thing he can hear but cannot see nor understand. These pictures were secured by waiting in places where the deer fed each morning.

Fishing scenes are at a minimum in the film, but those which are used show fishing in a variety of places and circumstances. They show catching trout, pike and smallmouth black bass. The best scenic pictures are those which accompany the trout fishing. The greatest abundance of animal and bird life was found around the bay where the pike were taken, but by all odds the most dramatic scenes of fishing are those of taking four and a half pound smallmouth black bass on light trout tackle.

16mm scenes by Earl L. Hilfiker, ACL

• Wild animals and flowers on the banks of streams and lakes tell the story of why there is more to fishing than catching fish.

This type of fishing is full of thrills and excitement, and bass are far better movie subjects than trout, because they do more of their fighting in the air. Sometimes they leap clear of the water and try to shake off the hook; then, again, one will come out of the water, "walk on his tail" for several feet and shake himself like a bulldog. If he fails to get loose by these aerobatics, he may bore straight down to the bottom and swim away, trying to break the line by dogged brute strength. By alternately shooting the arched rod and the leaping fish, a most dramatic fishing sequence can be filmed. The bass fishing pictures in this film were secured less than fifty miles from New York City. A large part of the success of this venture is the fact that black bass bite best in the fall, after the vacation season is over.

No matter how interesting the subjects, nor how skillfully they may be presented, a succession of scenes showing the same type of subjects tends to become monotonous. Too many exciting action shots, one after another, are likely to be ineffective because the human mind is incapable of sustaining an intense interest for a long period of time. A fishing film that is made up of many unbroken fishing scenes tires an audience because of the unavoidable sameness of subject matter. For that reason, a conscious attempt was made to give the film a decided change of pace. Fishing pictures are broken up by landscapes, closeups of campfires, views of shelters and so forth. Landscapes were freely used whenever they located the action to follow. Generally, these shots were followed by pictures of [Continued on page 190]

PRACTICAL FILMS

16mm. scenes by Bernard L. Wyatt, M.D., ACL

JUNIOR
RED C
WE
SERVE

• Frames from *Your Red Cross*, made for Red Cross War Fund drive by Bernard L. Wyatt, M.D., ACL.

DONALD MAGGINI

YOUR RED CROSS

Following the request in the June, 1942, MOVIE MAKERS, for films to aid the Red Cross, Bernard L. Wyatt, M.D., ACL, of Tucson, Ariz., volunteered to produce a movie for the Tucson chapter. Dr. Wyatt adapted his production to the basic script that had appeared in MOVIE MAKERS, and the completed picture, titled *Your Red Cross*, was ready for the March Red Cross War Fund drive. This 16mm. silent picture runs 700 feet of black and white film and 100 feet of Kodachrome. It is divided into two parts, and the first section deals with regular chapter activities. This portion of the film covers Administration, Home Service, Visiting Nurse Service, Chapter Instruction, Junior Red Cross and Red Cross Nursing Corps.

The second part of the film depicts special volunteer projects. In this section are shown the office workers, Motor Corps, Canteen Corps, Disaster Relief, Gray Ladies, Nurses Aides and Production Corps. Local interest was achieved in the movie by the inclusion of scenes showing Mexicans, Indians and Negroes who comprise the varied population groups that are served by the Tucson chapter of the Red Cross. The famous San Xavier Mission appears in the background of a portion of the Home Service sequence. June Ivancovich assisted Dr. Wyatt with the preparation of the script and in the supervision of the details of production. Local schools and hospitals cooperated with filming many scenes.

FILMS FOR EDUCATION

Three films to be used in connection with educational programs in New York City schools were completed recently. Elizabeth M. Pierce and Marion M. Manico produced *Looking Forward*, with the cooperation of the instructors and personnel of Brooklyn College. This picture offers an exhaustive study of the present program of the Women's Division of the Department of Hygiene. It is a detailed record of the program, built on the principles of healthful living, and it portrays the activities of the three branches of the department—Hygiene and Physical Education, Physiology, Home Economics. The film aims to present a sound working plan for physical education, and it illustrates the equipment and personnel that are necessary for the administration of such a project. It was made on 8mm. film, and it runs six 200 foot reels in length. Students and faculty members have viewed the movie, and the showings have helped to stimulate worth while changes in the hygiene program and have increased the general appreciation of the values of the record film and the problems and techniques involved.

David Schneider, ACL, with the assistance of the members of the school's motion picture club, produced *Evander's Chicks* on 16mm. Kodachrome, for the Biology Department, Evander Childs High School, New York City. The film pictures the proper method of setting up and regulating a chick incubator. The progress of growth is shown by the removal and opening of eggs of various stages of development, and methods of preserving and mounting embryological forms are depicted. The film is to be used to arouse in students an interest in pursuing biological research as a personal hobby. Ten copies of this motion picture have been distributed by the Film Steering Committee of the New York City Board of Education.

Mr. Schneider has also produced another film, *All on a Summer's Day*, which will be shown to study groups, to encourage the students to go outdoors and to gain direct knowledge of nature. This 16mm. Kodachrome pic-

[Continued on page 196]

16mm. scenes by Walter Bergmann, ACL

• Frame enlargements from color shots by author, illustrating good composition and value of steady, well chosen shots.

Wise ways with color

Kindly and practical counsel from an old timer

WALTER BERGMANN, ACL

After I had projected the hundred foot reel of color, Vi said, "Gee, Hon, those were the best colored pictures you ever took."

That made me laugh, because I really did not take them. Oh, I may have actually focused the camera and pressed the button; but, if it had not been for that old fellow who told me what to do and what to take, I should have had the same mediocre results that I had always gotten previously.

Let me tell you about it.

I had my camera set up on a tripod on top of a hill in the park, and I was squinting through the viewer to see how a "pan" of the buildings along the south side would turn out. The shot looked pretty good to me, so I was swinging the camera back to the original position, when he said:

"Going to take a panorama of the skyline?"

Startled, I looked up into the face of the speaker. A kindly pair of eyes twinkled down at me. I noticed that he had a round pink face and a little white goatee. Right off the reel, I liked him, so I told him that the scene looked pretty good to me.

"Are you using monochrome or color film?" he inquired politely.

"I use color film mostly," I said.

"Yes, color pictures are so satisfying when you get good results. Uusually, when they are projected, your audiences straighten up in their seats and exclaim at their beauty," he remarked.

My audiences don't. They usually start to sneak out when I turn off the room lights. So I told him that I had a little trouble getting uniformly good color pictures.

He nodded his head in sympathy and then said eruditely, "While color is more attractive than black and white, it is a more exacting taskmaster. Conditions under which color pictures are taken must be right for the best results. Then, too, less latitude is allowed for errors in exposure of color film than in that of monochrome. Last, but not least, certain faults, common to most movie makers, are emphasized by color. Should any doubt exist in your mind that the quality of some of your color shots is not quite so good as it should be, perhaps you are violating one or more of the fundamental principles of good color shooting."

I told him that I probably violated all the rules.

"Perhaps you have noticed," he continued, "that some movie makers have the tendency to 'pan' too much. Moving panorama scenes, even of distant views of mountains, taken with black and white film, are not so pleasing as steady shots. If one 'pans' while he uses color film, the displeasing effect is increased because, as the camera moves, the colors appear to be blurred on the film, as does the scene itself. This defect is especially noticeable if the colors change in the panorama scene."

Oh, oh, and I was just going to take a "pan" shot!

"Color filming is quite different from using black and white," he said. "I have found that I get the best color shots with the sunlight shining directly on the subject. When you are shooting color, you need not look for high lights and shadows as you do with black and white film. The colors in the scene will supply the necessary shading for the picture."

"I also discovered," he continued, as he gazed out at the skyline, "when I shoot color toward the sun, that the sky appears to be gray instead of blue. Therefore, might I be bold enough to suggest that,

[Continued on page 191]

• Here is a cine treatment that applies to any member of the family and one which will give you an important record for the future.

Harold M. Lambert from Frederic Lewis

New movie theme for family reels is suggested here

FILM YOUR HEREDITY

PAUL D. HUGON

UNIQUE is a much abused word, but it is the correct word to describe a type of film never before attempted, and it would still be the right word if a thousand filmers should undertake it today. While the continuity of all the reels might be entirely identical, the material and the results would still be entirely unique. Ladies and Gentlemen, the Heredity Film!

It is extremely difficult to avoid getting off to a flying start on this subject without using the word YOU, for this is a film about YOU and much more YOU than most persons credit themselves with possessing. Briefly, the heredity reel compares the native traits of one or more members of a family with those of all available progenitors and descendants and blood relatives—not general likenesses or the shape of noses or foreheads only, but specific traits of both structure and tempo, physical and mental, among which may be mentioned the position and development of teeth, the form of hair growth over forehead and temple, the lines of the palm, the characteristic way of performing such simple acts as clasping one hand over the other, with left thumb or right thumb uppermost, the texture of the skin and everything else which the modern science of genetics shows to be governed by the laws of heredity.

Unusually abundant is the material on which to build such a reel. Any large public library, or the Genetics Laboratory of the Carnegie Foundation, at Cold Spring Harbor, Long Island, N. Y., will supply basic data, including a list of hereditary traits, that may be the beginning, not only of the most fascinating adventure in cinematography, endless in its very nature, but of a lifelong interest in the world in which we live. No science has made greater progress than genetics in the past twenty years, and there are as many discoveries to be made or verified by amateurs as there are families on which to carry out these simple comparisons.

Some of this material, destined to be as thrilling to future generations as to its living subjects, could be photographed in still pictures. Much of it, however, requires motion, since flesh and blood are not seen correctly apart from the time element which enters into their functioning—the fourth dimension of life. Such a simple act as opening an umbrella or putting on one's gloves, compared with the same act performed by a stranger or a near relative, will commonly disclose highly amusing and unsuspected differences or similarities of speed and method. Old people derive much entertainment and not a little skepticism from watching the young get around their difficulties "just like his poor old grandpa."

The attention of science is now particularly focused on identical twins (those of the same sex and indistinguishable from each other), who have become separated in infancy, and almost unbelievable discoveries have been made, showing the influence of heredity on matrimonial selection, on esthetic preferences, even on the diseases of adult life. Any parent of identical twins has a glorious field of investigation open to him. He will usually find, for example, that the right palm of one will be marked in the same

[Continued on page 193]

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Hamilton helps A screening of members' films in aid of the Chinese Relief Fund is a recent major activity of the Hamilton (Ont.) Movie Makers, meeting in the city's Royal Connaught Hotel. Included in the program were *West Indian Holiday*, by Lester Turnball; *Squeeker, the Cat*, by Harry Waddle; *A Trip to Gaspé*, by Mrs. Reginald Britton; *Banff National Park*, by Bert Kipps; *Our King and Queen in Canada*, by George Willis. Serving on the club's relief fund committee were R. W. Francis, A. M. Waller, ACL, Mr. Turnball, Abel C. Kay and Charles Kidner, ACL.

Fun for Stamford Recently completed by members of the Stamford Cinema Club, ACL, in Connecticut, is *A Cinebug is Born*, a good humored comedy, satirizing the hobby of amateur movies. The story was written and directed by Fred Beebe, and it was produced by the club in both 8mm. and 16mm. versions. Other credits include Louis Presti and George Valentine, filming; S. L. Hook and William Black, lighting; R. W. Marschall and T. Panichella, settings. The players were J. J. Valentine, June Peters, Jean Hook, Ellis Hook and Mr. and Mrs. J. Pilz.

Cine Arts busy Following their recent first birthday meeting, members of the Utah Cine Arts Club, in Salt Lake City, are moving ahead with increased activity at their monthly gatherings, held in the Art Center. A basic course in amateur movie making has been initiated by Al Morton, ACL, and F. K. Fullmer, the club's technical advisers, with the beginning lectures covering *First Principles of Movie Making, Splicing and Editing* and *Interior Lighting*. Other program items have been screenings of *Sermon in Stone*, by Frank Heininger; *A Visitor in Camp*, from the 8-16 Movie Club of Philadelphia; *Pot Shot Reel*, by Jack Andrews; *A Trip Through Yellowstone Park*, by Al Londema; *The Northwest*, by Becky Schettler, ACL; *Canyon Trails*, by Bishop C. E. Shank; *Reminiscing 1941*, by Mr. Fullmer; *Ardent Amateur*, by Mr. and Mrs. Morton.

Albany aids On the last Sunday of each month, since the beginning of 1943, members of the Amateur Motion Picture Society of Albany, ACL, have been cooperating with the Albany Institute of History and Art in a program known as *Sundays for Soldiers and Civilians*. The movie club offerings to date have included *Cavalcade of America*, by Harley H. Bixler, ACL, of Schenectady, presented with disc accompaniment; *America Can Give It*, a 16mm. sound on film production by the General Motors Corporation; *Orchids*, from the Office of the Coordinator of Inter-American Affairs; *Trout Streams Forever*, a Kodachrome sound film produced by the New York State Conservation Department; *The Making of a Shooter*, a production for the Sporting Arms and Ammunition Manufacturers' Institute.

Not content with this contribution alone, other members of the Albany club have put in more than fifty hours recording volunteer war work activities for the War Council in New York's State capital. In charge of this production program are Arthur J. O'Keefe, club president; John J. Ronan, ACL, and William Heffner. The completed film will be donated to the speakers' bureau of the Albany Institute, which will handle its distribution to local organizations interested in a screening.

Contest for Calumet There were seven entries from five members of the Calumet Movie Makers, ACL, in Hammond, Ind., with first award going to Oscar W. Clements, for *This is the Life*, an 8mm. Kodachrome record of a vacation. *Down on the Farm*, by Joe Palco, was a close second, with Joe Hayden winning an honorable mention for *Lincoln Walked Here*. The ACL consulting staff served as the judges. The Calumet club has issued an attractive directory and year book for 1943, under the editorship of James Whitehead and Jim Gudde.

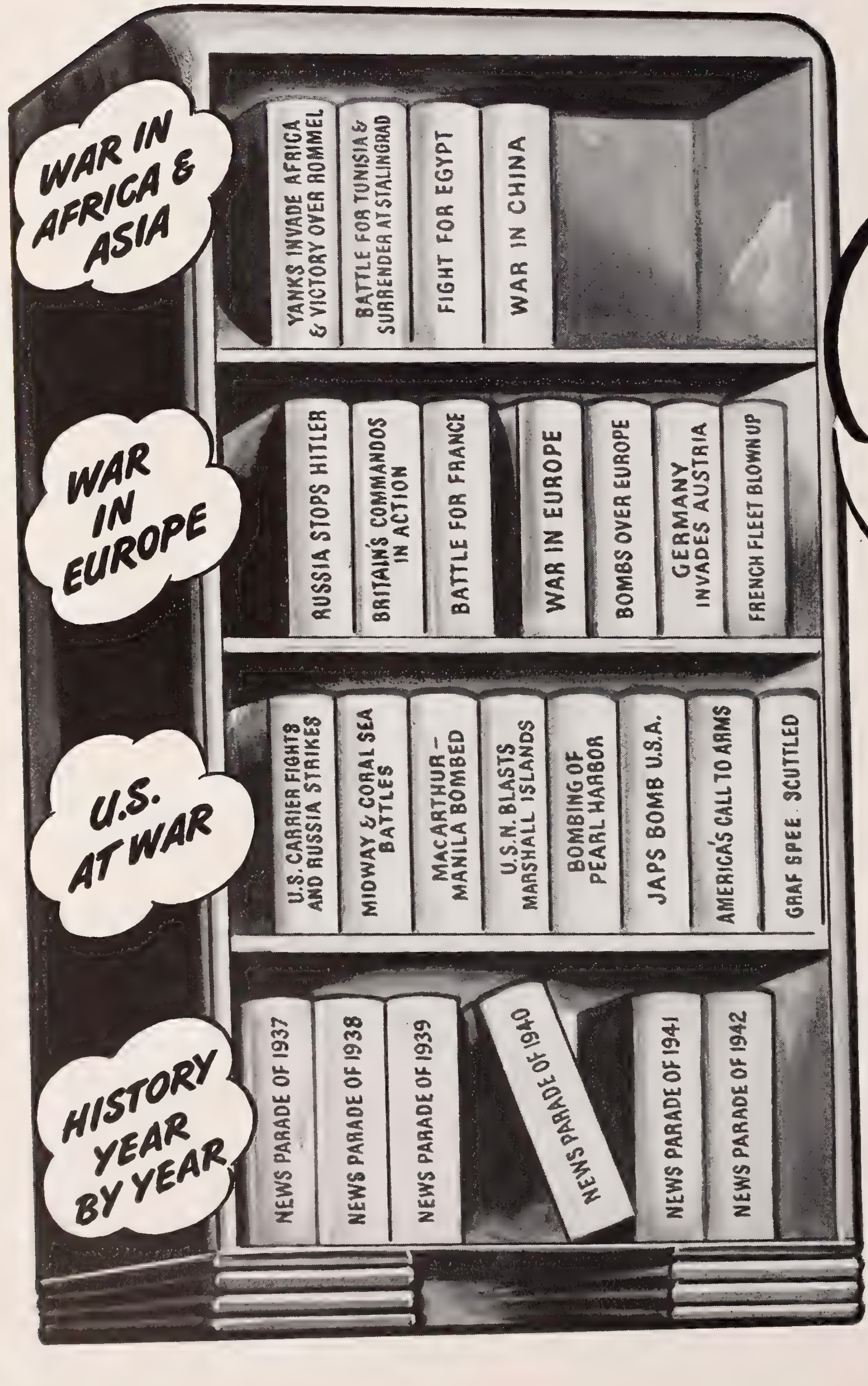
Talks for Tri-City *Titles and Titling*, by Dr. Albert N. Mueller, and *Editing — Why and How*, by Tom Griberg, ACL, are the subjects of recent discussion and demonstration before members of the Tri-City Cinema Club, with headquarters in Davenport, Iowa. Films screened on the same pro- [Continued on page 194]

• Members of Ra-Cine Club, ACL, in Racine, Wisc., at club's annual dinner.

W. G. Marshall, ACL

OWN A COMPLETE HIS

IN CAS


WAR IN AFRICA & ASIA
YANKS INVADE AFRICA & VICTORY OVER ROMMEL
BATTLE FOR TUNISIA & SURRENDER AT STALINGRAD
FIGHT FOR EGYPT
WAR IN CHINA
WAR IN EUROPE
RUSSIA STOPS HITLER
BRITAIN'S COMMANDOS IN ACTION
BATTLE FOR FRANCE
WAR IN EUROPE
BOMBS OVER EUROPE
GERMANY INVADES AUSTRIA
FRENCH FLEET BLOWN UP
U.S. AT WAR
U.S. CARRIER FIGHTS AND RUSSIA STRIKES
MIDWAY & CORAL SEA BATTLES
MacARTHUR - MANILA BOMBED
U.S.N. BLASTS MARSHALL ISLANDS
BOMBING OF PEARL HARBOR
JAPS BOMB U.S.A.
AMERICA'S CALL TO ARMS
GRAF SPEE SCUTTLED
HISTORY YEAR BY YEAR
NEWS PARADE OF 1937
NEWS PARADE OF 1938
NEWS PARADE OF 1939
NEWS PARADE OF 1940
NEWS PARADE OF 1941
NEWS PARADE OF 1942

HERE IS HIS
FILME
EVERY MOVI

NEVER BEFORE in world h
own a permanent motion
filmed on the spot, as they
future. Here is an opportu

Just think! Today you
living story of the war's b
can be with the fighting Ya

Step by step, with Cas
on all fronts . . . in Asia . .
soil! Start your war films
shown at left.

SEE YOUR PHO
DEALER NOW

RY OF WORLD WAR II

E FILMS!

Y AS IT HAPPENED!

NDER FIRE!

MASTERPIECE!

it been possible for anyone to collect and cord of an entire war. . . with great battles l, in eyewitness accounts for now and the r before presented!

and show on your own home screen the with Hitler's march on Austria! And you push forward to the war's victorious end! ou can build your own history of the war pe . . . in the South Seas . . . on American w! Select from the 25 great movie titles

ADD THIS LATEST FILM TO YOUR WAR LIBRARY!

BATTLE FOR TUNISIA!

Join the Yanks as they thunder into battle! Man an anti-aircraft gun and knock dive bombers into flaming wreckage. Watch the most amazing tank battle ever filmed—with both sides in camera focus! Ride in a strafing fighter as it blasts troops, tanks and trucks. Fly out to sea . . . smash an Axis ship with cannon fire and watch it blow up before your eyes! Own this epic! Get it today!

SURRENDER AT STALINGRAD!

BOTH IN ONE FILM!

See the attack on Stalingrad through Nazi eyes—on captured German film! Advance behind flame throwers! Blast your way forward with rifle and grenade. Then . . . *on Russian film* . . . see the greatest disaster in German military history. See the heroic Russians crush Hitler's hordes. See top ranking Nazi officers bowing before their Russian captors. Here is a living record of a victory that will live through the ages!

FREE! New Castle War Films folder, describing movies of every important battle action of World War II. Let this illustrated folder help you start your World War II film library now!

SEND TODAY!

LOW COST PER SUBJECT!

8 mm.	16 mm.	16 mm. SOUND-ON-FILM
50 ft. . . $1^{75}	100 ft. . . $2^{75}	
180 ft. . . $5^{50}	360 ft. . . $8^{75}	350 ft. . . $17^{50}

All Castle 16mm. films are Vap-O-Rated.
All Castle 8mm. films are also treated.

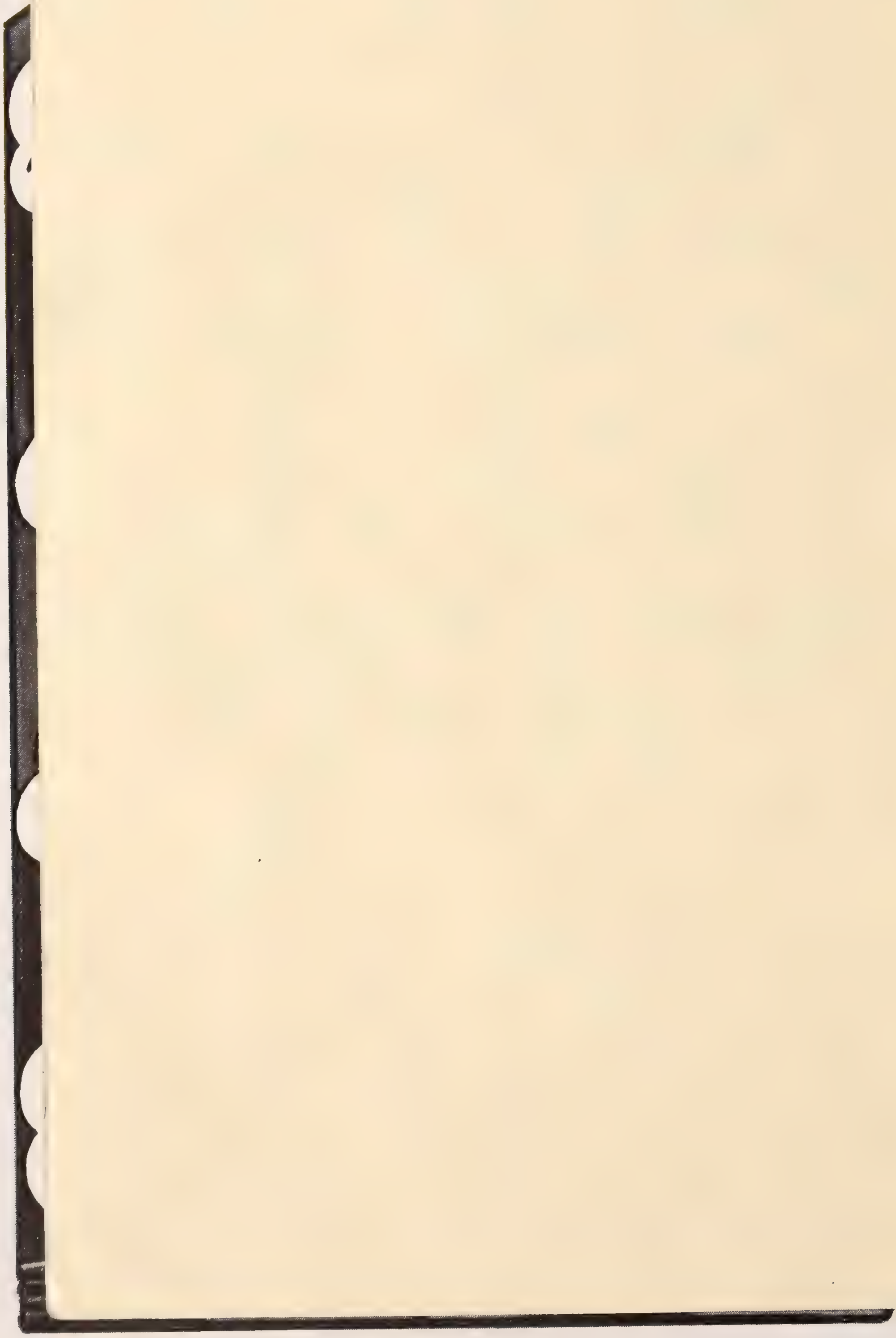
ASTLE FILMS INC.

CA BLDG.
EW YORK

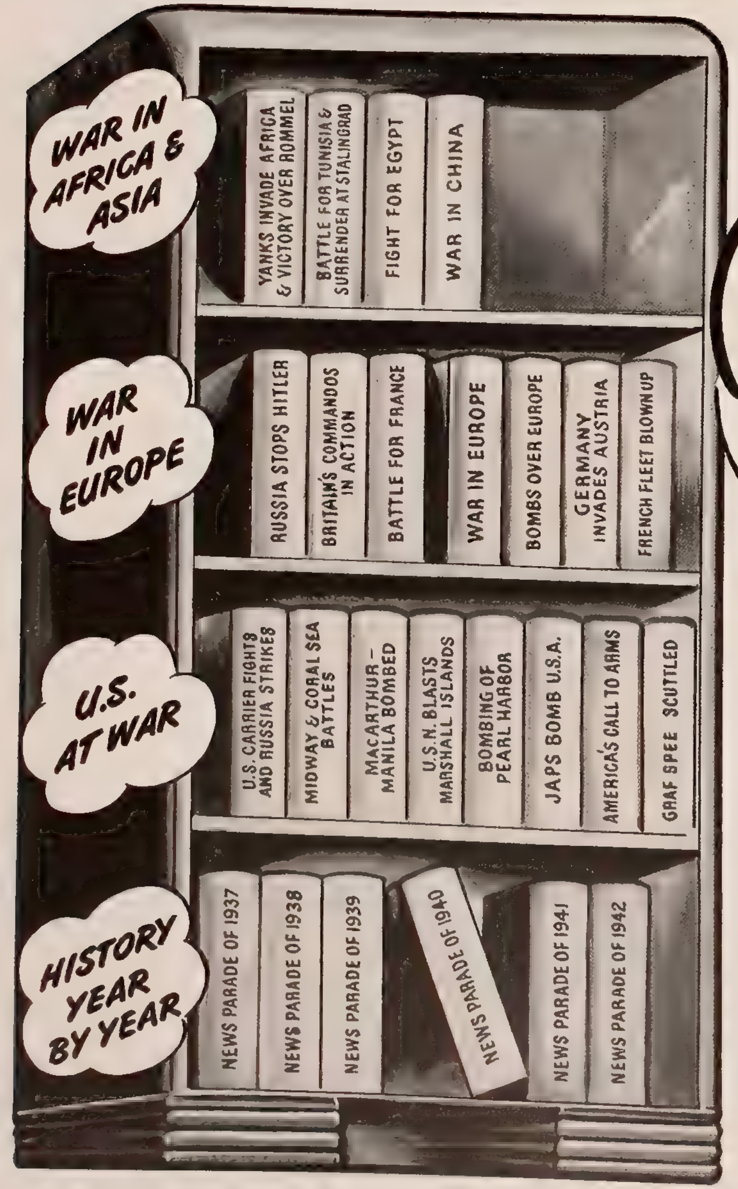
FIELD BLDG.
CHICAGO

RUSS BLDG.
SAN FRANCISCO

OWN A COMPLETE HIS



OWN A COMPLETE HISRY OF WORLD WAR II IN CASLE FILMS!


WAR IN AFRICA & ASIA
YANKS INVADE AFRICA & VICTORY OVER ROMMEL
BATTLE FOR TUNISIA & SURRENDER AT STALINGRAD
FIGHT FOR EGYPT
WAR IN CHINA
WAR IN EUROPE
RUSSIA STOPS HITLER
BRITAIN'S COMMANDOS IN ACTION
BATTLE FOR FRANCE
WAR IN EUROPE
BOMBS OVER EUROPE
GERMANY INVADES AUSTRIA
FRENCH FLEET BLOWN UP
U.S. AT WAR
U.S. CARRIER FIGHTS AND RUSSIA STRIKES
MIDWAY & CORAL SEA BATTLES
MacARTHUR – MANILA BOMBED
U.S.N. BLASTS MARSHALL ISLANDS
BOMBING OF PEARL HARBOR
JAPS BOMB U.S.A.
AMERICA'S CALL TO ARMS
GRAF SPEE SCUTTLED
HISTORY YEAR BY YEAR
NEWS PARADE OF 1937
NEWS PARADE OF 1938
NEWS PARADE OF 1939
NEWS PARADE OF 1940
NEWS PARADE OF 1941
NEWS PARADE OF 1942

HERE IS HISRY AS IT HAPPENED! FILMEDNDER FIRE! EVERY MOVIEMASTERPIECE!

Never before in world his has it been possible for anyone to collect and own a permanent motion pi record of an entire war. . . with great battles filmed on the spot, as they ened, in eyewitness accounts for now and the future. Here is an opportun ever before presented!

Just think! Today you wn and show on your own home screen the living story of the war's beg g with Hitler's march on Austria! And you can be with the fighting Yan they push forward to the war's victorious end!

Step by step, with Castl ns, you can build your own history of the war on all fronts . . . in Asia . . . urope . . . in the South Seas . . . on American soil! Start your war films li now! Select from the 25 great movie titles shown at left.

SEE YOUR PHO DEALER NOW

CASTLE FILMS INC.

RCA BLDG.
NEW YORK

FIELD BLDG.
CHICAGO

RUSS BLDG.
SAN FRANCISCO

ADD THIS LATEST FILM TO YOUR WAR LIBRARY!

BATTLE FOR TUNISIA!

Join the Yanks as they thunder into battle! Man an anti-aircraft gun and knock dive bombers into flaming wreckage. Watch the most amazing tank battle ever filmed—with both sides in camera focus! Ride in a strafing fighter as it blasts troops, tanks and trucks. Fly out to sea . . . smash an Axis ship with cannon fire and watch it blow up before your eyes! Own this epic! Get it today!

SURRENDER AT STALINGRAD!

BOTH IN ONE FILM!

See the attack on Stalingrad through Nazi eyes—on captured German film! Advance behind flame throwers! Blast your way forward with rifle and grenade. Then . . . *on Russian film* . . . see the greatest disaster in German military history. See the heroic Russians crush Hitler's hordes. See top ranking Nazi officers bowing before their Russian captors. Here is a living record of a victory that will live through the ages!

FREE! New Castle War Films folder, describing movies of every important battle action of World War II. Let this illustrated folder help you start your World War II film library now!

SEND TODAY!

LOW COST PER SUBJECT!

8 mm.	16 mm.	16 mm. SOUND-ON-FILM
50 ft. . . $1.75	100 ft. . . $2.75	350 ft. . . $17.50
180 ft. . . $5.50	360 ft. . . $8.75	

All Castle 16mm. films are Vap-O-Rated.
All Castle 8mm. films are also treated.

The Clinic

Technical comment and timely topics for the amateur

KENNETH F. SPACE, ACL

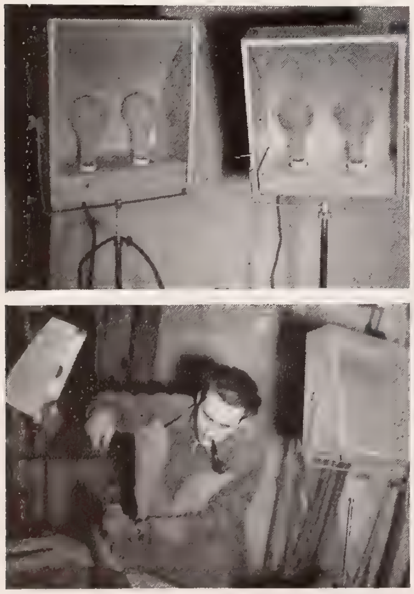
Reflectors Charles H. Benjamin, ACL, has designed a flood light unit which he describes as follows: "The reflectors were built from three eighths to one half inch pine, taken from the boxes in which glass is shipped. The boxes can be obtained for a few cents from any glazier store. The metal used for lining can be taken from old five gallon gasoline or oil cans, which are easily cut with tinsmith shears. The light reflectors are about thirteen inches wide, fifteen inches high and seven inches deep. The lining of the reflector is closer to the front at the top, inside. The top depth is only four and a half inches, since it slants outward from the seven inch depth at the base. This arrangement lightens the weight of the box, and the cut away portion can be noted in the rear view of the reflectors, shown below. Small corners were made from the tin, to reinforce the corners.

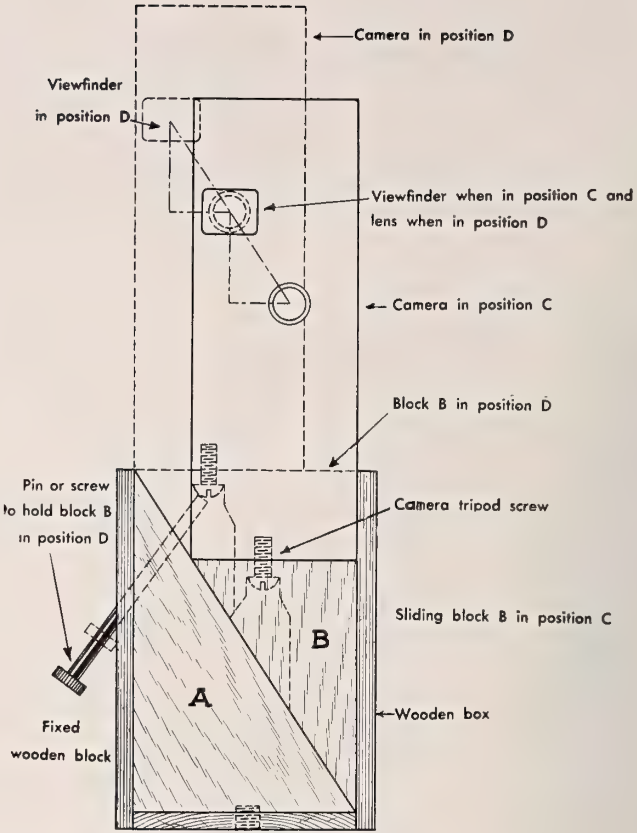
"The tin lining of the reflectors is held in place by two screws at the top and two at the bottom. The porcelain sockets cost about fifteen cents each, and they were mounted on a three eighths inch board, to raise the neck of the socket one half inch above the metal front. The lamps are connected in parallel with No. 14 wire. It might be noted that the metal back linings are arched somewhat, to obtain a better concentration of light.

"The angle iron which supports the entire reflector was one eighth by one inch. It is bent, as shown, to form a yoke upon which the box might swing upward or downward. Ordinary light stands, of two or three sections, may be used to support the yoke. The top section is threaded so that a nut can be screwed on it. A hole is drilled in the yoke, which is placed over the threaded end of the light stand. Finally, another nut is fastened on the end section, thus holding the reflector in place. Either No. 1 or No. 2 flood bulbs can be used in a reflector made in the dimensions given here, while mogul sockets and larger bulbs could be accommodated if the boxes were made somewhat bigger. When the job is completed, the entire unit can be painted with silver lacquer."

Flood light reflectors, made of wood and lined with tin from can

Charles H. Benjamin, ACL

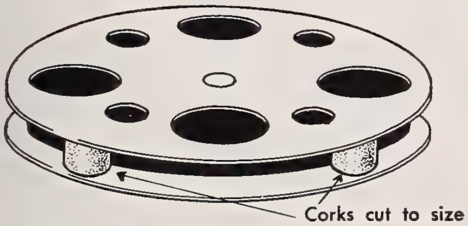




Fixed wooden block and sliding box are aid to correct parallax

Offset For those who have had trouble with parallax — the difference between the exact position of a camera's view finder and its lens—the "gadget" shown above will come as a welcome solution. It was designed by Ernesto Pacheco, ACL, in Mexico City, and it is for use with cameras whose view finders are offset in a diagonal direction from the lens. The material for the device is mostly wood, and the entire apparatus can be made easily and inexpensively. It consists of a fixed wooden block, which may be solid for strength, and a movable wooden box which has an opening at the side, to allow the movie maker to attach his camera by inserting his fingers in the box. The box slides upward on the block in a diagonal direction, and it is supported in its second, or upper, position by a pin which is pushed upward in the box and against the camera tripod screw, which holds the camera firmly atop the movable portion. A wooden side keeps the sliding portion from falling off when it is in the lower position. There is also a tripod socket at the bottom of the block, to which the regular tripod may be fastened. This device must be used on a tripod, as the fixed wooden block must remain in position during the entire operation of the "gadget." In use, as can be seen from the solid and dotted lines in the illustration, the camera is placed in position C, and the scene is viewed through the finder. The scene is composed at this time. When that is done, the sliding block, carrying the camera, is shifted upward so that the camera lens is in the exact position that was formerly occupied by the finder. The camera can now be operated as usual, and the scene that is filmed will include exactly the area seen through the finder. No dimensions have been given, as they will vary somewhat with different models and makes of cameras. This item is an extremely simple and effective bit of equipment and one which should fill a long standing need.

No can In these days of shortages, a movie maker may find that he has a sufficient number of projection reels for his films, but that he has no metal reel cans in which to put them. In general, this situation is not critical, since other coverings can be found—cardboard boxes, for instance. When one desires to ship a film, however, there is a problem. The flange of the average reel is sturdy enough for all usual purposes, but it will not stand heavy pressure on the outside edges without bending, and a bent reel might easily cause damage to the comparatively fragile film itself. Steward Moore, ACL, has a neat solution of the problem. He cuts several corks to the width of the space between the flanges of his reel. The corks fit snugly and give the reel an additional strength.



Corks strengthen reels so film can be shipped without metal can

Unsharpness We have had a number of questions recently about visual focusers that do not give the same distance setting, when they are used, as does the focusing ring on the lens. This trouble usually is discovered by accident when the camera is set by the visual focuser and when the subject is at a known distance from the camera. Thus, in one case, when a visual focuser was used to set the distance, the movie maker checked his results on the distance settings on the lens barrel. He found that he had set the lens at the three foot mark when he brought the subject into sharpest focus with his visual focuser, yet he knew that the subject was actually at a distance of five feet from the camera.

In such cases, it has been found that the lens is not seated properly in the camera. For example, a movie maker may not find a telephoto lens that was manufactured by the maker of his camera and, hence, he may use a lens of different make that does not fit his camera quite correctly. The difference is too slight to notice on most occasions, because of the great depth of field of the lenses of shorter focal length, especially those for 8mm. cameras.

If you want really accurate results, you should have your lens fitted to your camera by the manufacturer of the camera, for he is able to make scientific tests, to see that the lens is seated properly. The calibrations for distance settings on your lens mounts are arrived at accurately, and, if they are at variance with the results reached by visual focus, it is advisable to send lens and camera to the camera manufacturer before shooting more film.

Low angle The days for flower filming will soon be with us; in fact, they are already here in many sections of the country. In a year's time, we see a good many thousands of feet of films of flowers; some of the footage is good, a great deal of it is ordinary and some of it is exceedingly beautiful. In analyzing the points that distinguish the best work in this subject, we find that the most competent filmers are inclined to use a low camera position to an unusual degree. This viewpoint serves at least two purposes. In the first place, it avoids the cluttered backgrounds that one often sees—the bare ground around the plants, other flowers and so forth—and, instead, it gives us the single blossom or two against the dark green of a distant tree or the rich blue of the sky with, sometimes, even a cloud to enhance the composition. The other advantage is that the low camera position gives us the opportunity to see the very lovely luminous effect that is found when such flowers as roses, iris and others, whose petals are translucent, are back lighted.

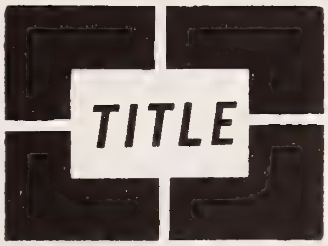
Title template Again we welcome A. C. Tutein-Nolthenius, ACL, of Ceylon, with his solution to a problem that confronts most of those who do their own titling. As he says, "Many ACL members who do their own titles will know of the A-to-Z Titling Outfit, which is easy to use. With my work, I use a fairly large title card of twelve by fifteen inches. To get the title tracing correctly centered, I make a template of the same size as that of the title card (twelve by fifteen inches) and, with a sharp knife, I cut an opening, correctly centered, of nine by twelve inches, which will leave ample margin around the title. (There is nothing so disappointing as to get titles back from the processing laboratory and find some of the words running off the screen.)

"For the titling procedure, I use a sheet of thin paper, such as that made for typing several carbon copies of a letter. I place the template over one of these sheets and trace the opening of the template; then, I draw lines, exactly spaced, to serve as a guide for the lettering. I next place the paper over the letters and the sketch or design that I want to copy. I trace letters and design with a sharply pointed pencil. The title design is now ready to be transferred to the title card. When filming white letters on a dull black background, I have found that the best method is to rub a thin coat of chalk over the back of the tracing. I then place the tracing paper under the template, but over the title card, and trace all letters and design again. Then, I lift the tracing and remove all extra chalk from the black background by rubbing it gently. A neat and clear tracing will be left on the black card, and the tracing is ready to be filled in with white showcard paint. I use a fine paintbrush and put on the paint in a thin coat. If you need special titles with lettering of a type that does not come with your set, you will find many types in MOVIE MAKERS that can also be traced."

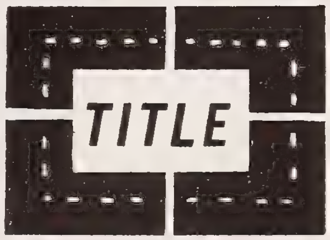
The samples that Mr. Tutein-Nolthenius enclosed with his contribution gave testimony of the success of his method. [Continued on page 198]

1. Black title card, 12" x 15"; 2. template with cutout center; 3. template placed over tracing paper; 4. complete title card.

1.



2.



3.

4.

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

DONALD MAGGINI

Dealers rent projectors

Since the war has curtailed the manufacture of new equipment, many film users are having difficulty in locating projectors for their screenings. In order to make their present stock go as far as possible, a number of dealers throughout the country are now renting projectors at nominal prices. Projectors of all makes are available, and inquiry shows that an adequate supply for rental purposes is on hand, so that the continuance of film showings during the war is assured.

Eastman and the war

The Fortieth Annual Report of the Eastman Kodak Company, recently released, outlines the status of the company during the war. Because of the increased proportion of Kodak's production facilities devoted to military needs, the sale of photographic materials to the general trade has been curtailed. The sale of most sensitized films is now being rationed in order to enable the company to adjust its production schedule to the requirements of the War Production Board.

Eastman Kodak is the principal source of supply for the many and varied photographic needs of a war in which photography is being utilized very fully. The extensive equipment and experienced personnel of the company make it possible for the United States Government to obtain the huge quantities of photographic goods which it needs. Experience in the manufacture of extremely accurate fine pitch gearing used in amateur picture equipment has been of value in the manufacture of complicated fire control items. Because of their experience in large volume production of precise photographic apparatus, Eastman's mechanical departments were qualified to apply volume production methods to the high precision requirements of the Army and Navy.

The vast manufacturing facilities of Eastman are busy furnishing the armed forces with X-ray films, aerial films, gun camera films, aerial lenses and other related products. In addition, Eastman is supplying the United States Government with military apparatus, such as height finders, telescopes, aiming circles and time fuses. New military items recently gone into production are the Astrograph, an instrument of aerial navigation which simplifies the calculation of position from star readings; the drift meter, another instrument of aerial navigation, which can detect an aircraft's drift away from its plotted course; the stereoscopic trainer, an instrument used for the selection and training of military personnel, to operate height finders and range finders; a new power operated, variable interval aerial camera with a remote control mechanism.

Material for civilian photography will continue to be sold as long as the sale does not conflict with war requirements. In its advertising during this period, Eastman Kodak will continue to interpret the various contributions that photography makes to modern living and to winning the war.

• An Eastman height finder on guard. The height finder, most complex of military optical instruments, determines precise position of planes. Photo from Fortieth Annual Report of Eastman Kodak.

Photograph by U. S. Army Signal Corps

Ward issues 1943 catalog

Montgomery Ward & Company, in Chicago, calls attention to its new photographic catalog, which lists many supplies and accessories, and suggests that those who send for it will find many rare items for sale. Kodachrome slides, a color print service and color cartoons for home movie projection are listed, in addition to equipment. Among the editorial features is *Timely Tips to Wartime Photographers*, giving helpful, practical hints that will enable filmers to make the most of their hobby in these difficult times. The catalog is free on request.

S.V.E.'s new general manager

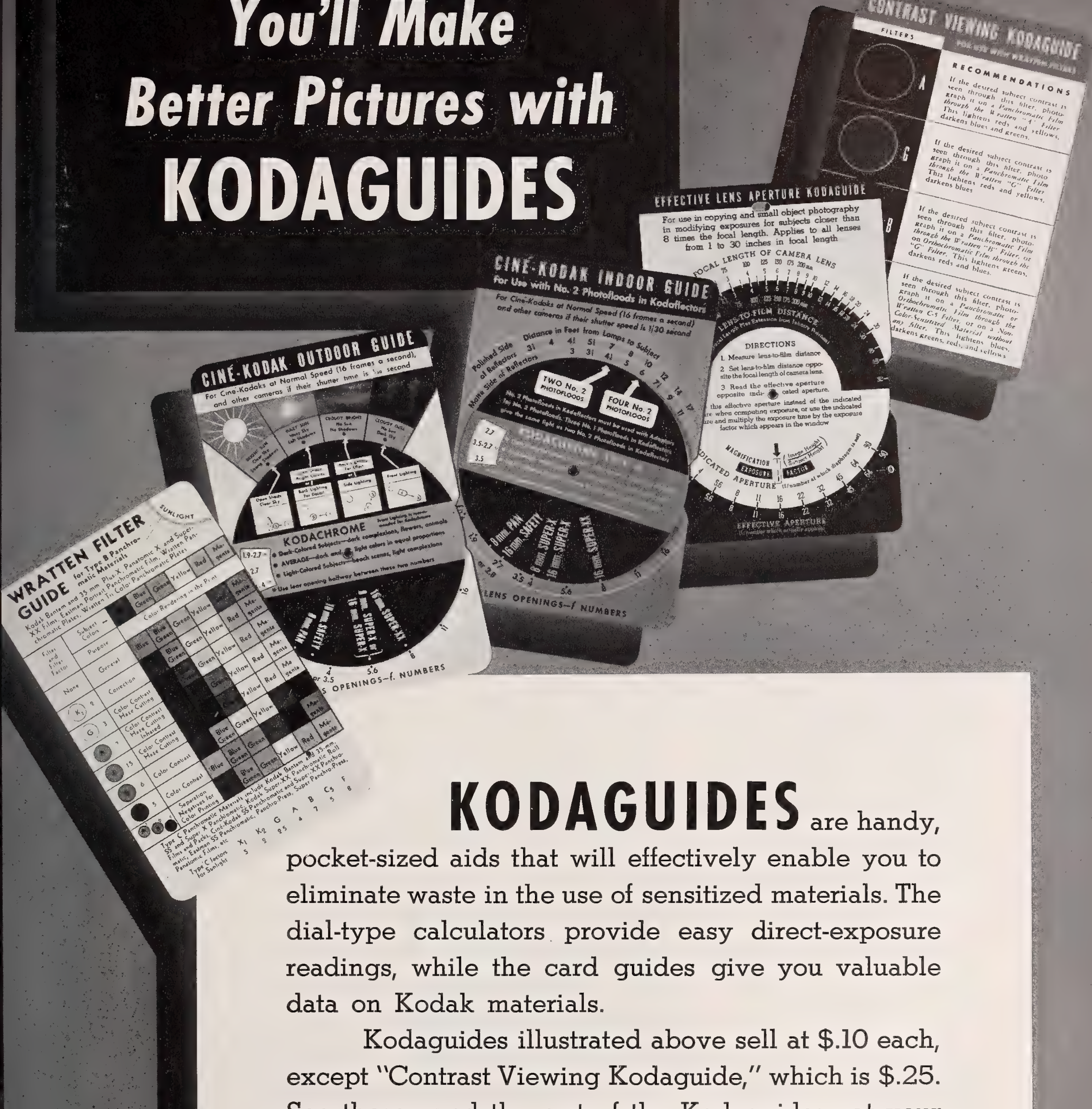
Ellsworth C. Dent has been appointed general manager of the Society for Visual Education, Inc., 100 East Ohio Street Chicago. Prior to this appointment, Mr. Dent was for seven years educational director of the RCA Victor Division, Radio Corporation of America. He is author of *The Audio Visual Handbook*, now in its fourth edition, which is widely used as a text and for reference in audio visual training courses. Mr. Dent will devote his efforts at S.V.E. to serving the training units of the armed forces during the war, and he will work on plans for the expected postwar increase in the use of visual aids and equipment.

50th Anniversary

George J. McFadden, Inc., 202 Flatbush Avenue, Brooklyn, N. Y., is now celebrating its fiftieth year in the photographic business. In March, 1893, Mr. McFadden opened a bicycle and camera store and later added a sporting goods department. Within a

[Continued on page 187]

You'll Make Better Pictures with KODAGUIDES


CONTRAST VIEWING KODAGUIDE
FILTERS
RECOMMENDATIONS
EFFECTIVE LENS APERTURE KODAGUIDE
For use in copying and small object photography in modifying exposures for subjects closer than 8 times the focal length. Applies to all lenses from 1 to 30 inches in focal length
FOCAL LENGTH OF CAMERA LENS
LENS-TO-FILM DISTANCE
DIRECTIONS
EFFECTIVE APERTURE
CINÉ-KODAK INDOOR GUIDE
For Use with No. 2 Photofloods in Kodaflectors
TWO No. 2 PHOTOFLOODS
FOUR No. 2 PHOTOFLOODS
LENS OPENINGS—f. NUMBERS
CINÉ-KODAK OUTDOOR GUIDE
KODACHROME
WRATTEN FILTER GUIDE
SUNLIGHT

KODAGUIDES are handy, pocket-sized aids that will effectively enable you to eliminate waste in the use of sensitized materials. The dial-type calculators provide easy direct-exposure readings, while the card guides give you valuable data on Kodak materials.

Kodaguides illustrated above sell at $.10 each, except "Contrast Viewing Kodaguide," which is $.25. See these—and the rest of the Kodaguides—at your dealer's. They'll help you make every shot count.

★ **EASTMAN KODAK COMPANY, ROCHESTER, N.Y.** ★

FILMS YOU'LL WANT TO SHOW

Non theatrical movie offerings for substandard projection

■ *Surrender at Stalingrad,* on 8mm. and on 16mm. sound on film or silent, black and white, short and long editions, is released by Castle Films, 30 Rockefeller Plaza, New York City. This is the second part of the Castle war release previously announced as *Battle for Tunisia.* The complete title for the release is *Battle for Tunisia—Surrender at Stalingrad,* with both subjects on one reel. The first part was reviewed in April MOVIE MAKERS. The later half depicts the annihilation of the Nazi Army at Stalingrad. Captured German film shows the Nazi advance on the city. Official Russian film pictures the defense and eventual surrender.

■ *Tying Apples on a Lilac Tree,* 16mm. sound on film, black and white, running three minutes, is released by Walter O. Gutlohn, Inc., 25 West 45th Street, New York City. Alvino Rey and his orchestra, augmented by the Four King Sisters, make an engaging film record of this popular song.

■ *One Hundred for One,* 16mm. sound on film, black and white, running eighteen minutes, is released by Brandon Films, Inc., 1600 Broadway, New York City. The heroic people of occupied Jugoslavia and their unconquerable guerrilla bands are the central characters of this short anti Fascist film. The story concerns the defeat of Nazi captors who wanted to slay one hundred civilian hostages for each Nazi dead.

■ *Turnabout,* 16mm. sound on film, black and white, running eighty five minutes, is released by Post Pictures Corporation, 723 Seventh Avenue, New York City. Based on the Thorne Smith novel of the same title, this gay comedy concerns the plight of a young married couple when they waken one morning to find themselves transposed. The wife is in the husband's body and vice versa. All this has been wrought by Ram, a strange deity, who stands by and watches the ensuing proceedings until he is persuaded by the couple to change them back to their original forms.

■ *Children of the Wild,* 16mm. sound on film, black and white, running seventy minutes, is released by Astor Pictures, 130 West 46th Street, New York City. This animal film, with Silver Wolf, a well trained police dog, as the leading actor, has an interesting story, beautiful outdoor scenes and many thrilling sequences. A trained eagle and a trained crow are also featured.

■ *The Last Dogie,* 16mm. sound on film, black and white, running eleven minutes, is released by Skibo Productions, Inc., 130 West 46th Street, New York City. James Melton, popular tenor of opera and radio, is featured in this Western musical short subject, which dramatizes several famous cowboy laments. Mr. Melton sings such favorites as *Red River Valley, Home on the Range, Whoopee Ti-yi-yo, Get Along Little Dogie, The Big Corral* and *Old Chisholm Trail.*

■ *Prison Train,* 16mm. sound on film, black and white, seven reels, is released by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City. Fred Keating, as a racketeer sentenced for murder, is the featured player in this unusual gangster picture. Most of the action takes place on a train bearing prisoners to Alcatraz. Among the passengers are the condemned man's sister and the father of the man he murdered.

■ *American Handicrafts,* 16mm. sound on film, black and white or part color, running ten minutes, is released by the Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago. This is one of a series of educational movies recently released by Bell & Howell. It is an interesting and instructive record of textile, pottery, wood carving, glass blowing and cottage industries in the North Carolina mountains. It was produced by Lucia Mysch, Ball State Teachers' College, Muncie, Ind.

News of the industry

[Continued from page 184]

few years, the camera business had grown to such an extent that the bicycle and sporting goods departments were crowded out, and the space was given over entirely to photographic supplies for the professional and amateur photographer. The business has grown with the years and continues, in larger quarters, at the original location.

New 16mm. film catalogs Two new catalogs of 16mm. sound and silent motion pictures have been released, and they are available free on request. Walter O. Gutlohn, Inc., 25 West 45th Street, New York City, lists close to 3,000 films available for rental, lease or sale. Brandon Films Inc., 1600 Broadway, New York City, features a series of movies to help to win the war, in addition to its 1943 list of selected educational and entertainment pictures.

Films of Victory Gardening Films dealing with gardening are available, in 16mm., from several sources. The Bell & Howell Filmosound Library has released *Garden for Victory* for rental and sale. Produced in collaboration with the National Garden Bureau, it shows every practical step in the planting and care of a backyard vegetable garden.

The Film Division of the British Bureau of Information, 30 Rockefeller Plaza, New York City, and its depositories throughout the country have for rental a series of films of gardening and farming. Some of the suggestions in these films apply only to gardening in Britain, but many of the films would be helpful to the American gardener. Included in this group are *Dig for Victory, A Way to Plow, Sowing and Planting* and *More Eggs From Your Hens.*

Dealers sell games The Craig Movie Supply Company, in Los Angeles, has taken over the distribution of the Wilson Dart Games, which will be marketed at photographic dealer stores throughout the country. With many photographic supplies no longer on the market, dealers are turning to other products, to keep customers coming into their stores.

Official U. S. Army Photo

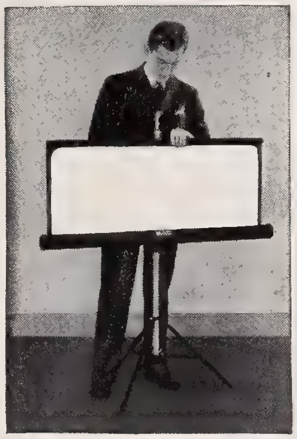
Soldiers Learn War Strategy from MOVIES and SLIDEFILMS

Shown on DA-LITE (Reg. U. S. Pat. Off.) SCREENS

Motion pictures and slidefilms play an important part in training the United Nations' armed forces for Victory.

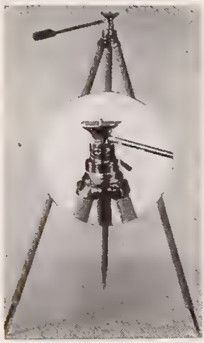
Da-Lite Glass-Beaded Screens are used extensively in showing these training films. The high quality of Da-Lite fabrics and screen surfaces assures **brilliant, sharply defined pictures,** so essential to fast and thorough learning. Da-Lite Screens are the result of 34 years of leadership in screen manufacture.

Until the war is won, Da-Lite Screens are being made only for Uncle Sam. When peace comes, Da-Lite's famous **Challenger** and other **easy-to-use** models will again be available for your home movies and slides. And, they will be better than ever because of constant research for further improvement.



For victory and the day when you can again buy Da-Lite Challenger Screens, invest regularly in **United States War Saving Stamps and Bonds**—at least 10% every pay day!

DA-LITE SCREEN COMPANY, INC.
2723 North Crawford Avenue • Chicago, Illinois
Quality Screens For 34 Years



A New CASPECO ALL METAL MOVIE TRIPOD *that can take it!*

For 8 or 16mm.

$16.50

Here's the tripod you need for better movies. Rigid and sturdy, CASPECO Tripod gives rock-steady pictures. Full pan-tilt head locks firmly at a turn of the handle. Tilt top allows camera to point straight down for title making, etc. Legs lock securely at any height by a simple twist; this special patented design was originated by Caspeco. Tripod extends to five feet in height. Beautiful chrome finish.

CAMERA SPECIALTY CO.
48 West 29 St. New York

TRADE FIBERBILT MARK SHIPPING CASE

WE DO OUR BEST TO SERVE OUR COUNTRY FIRST—AND SERVE YOU BEST THAT WAY.

FIBERBILT CASE CO.
40 WEST 17th ST. NEW YORK CITY

COMPLETE RENTAL LIBRARY
16mm. Low Rates 8mm.
Send 10 cents for NEW Catalogue
Bigger than ever.
NATIONAL CINEMA SERVICE
71 Dey St. New York WOrth 2-6049

Kodachrome
MAPS·*Charts*·FINE TITLES
Geo. W. Colburn Laboratory
Special Motion Picture Printing
995-M Merchandise Mart, Chicago

Wesco NATURAL COLOR TRANSPARENCIES
Military Planes
Hawaiian & Western Views
85 THRILLING SUBJECTS

50¢ EACH

Breathtaking in colorful beauty and brilliance, this series of 85 Wesco Kodachrome Transparencies comprises exclusive views of military and transport planes in flight; romantic Hawaiian & Western scenes, all 35 mm slides in 2"x 2" ready mount. Available, also, in new "Spectratone" process reproductions on color cards, framed color views. *See your dealer today, or write for FREE color catalog with complete details.*

WESTERN MOVIE SUPPLY CO.
254 SUTTER STREET SAN FRANCISCO

Closeups—What filmers are doing

Movie Makers announces with pleasure the recent appointment of Stephen F. Voorhees, ACL, President of the Amateur Cinema League, to the board of trustees of Stevens Institute of Technology, in Hoboken, N. J. A Princeton graduate, Mr. Voorhees has for many years also served his alma mater as supervising architect

John V. Hansen, ACL, League vice-president, also has been in the public eye of late, with another series of screenings of his outstanding films of our national parks and the Hawaiian Islands. On a Midwestern swing this time, Mr. Hansen gave several presentations in Chicago, before audiences running up to 1000 persons, and three screenings at Washington University, in St. Louis. There, appearing before one group of more than 500 soldiers, he found his Hawaiian picture to be of particular interest to the audience.

Private Harry S. Smith, ACL, onetime president and power behind the Rockville Movie Makers, on Long Island, N. Y., joined the Army last December. He has since then been in training at the Signal Corps Photographic Center, in Astoria, as a combat newsreel cameraman. Back in the days of peace, Mr. Smith was wont to write, direct, film and act in the able productions of the veteran Rockville Centre group.

STUDY

New movie makers often discard the instruction booklets that come with camera or projection equipment. It is a great mistake to do so, for excellent movie results may be obtained merely by following the directions of the manufacturers. There are few "secrets" in movie making.

In our last report on Corporal Chester Heffner, movie making school teacher from Mansfield, Ohio, we told you how successfully he had been able to use his 8mm. camera, to record the progress of his Signal Corps company through their training at Camp Crowder, in Missouri. A final word from him on this matter sets the total production at 800 feet, which will be all "for the duration," for Corporal Heffner is now overseas.

Pfc. Wilfred G. Hughes, on the other hand, must have a pull with General Douglas MacArthur. Writing from New Guinea, he agrees with the war correspondent, Lewis B. Sebring, jr., ACL that it is a fine place for pictures, and he is mighty glad that he brought along his 8mm. camera. Amazingly, there seems to be little trouble in getting plenty of Kodachrome, and tropically packed at that. Private Hughes had ten rolls on the way from the States as he wrote us, and he says that he has a standing order with a camera house in Australia for three rolls a month. Biggest problem, he adds, is preserving the exposed footage and getting it out of the jungle before it rots.

Which brings us, by proxy, to Australia and a report from there on movies and the war effort. At Brisbane, H. W. Poulsen, ACL, boss of Aurora Films, an industrial producing unit, finds "movie making on a restricted scale here at present. Equipment is unprocurable and supplies of film patchy." It was for this reason that Mr. Poulsen offered his services and such of his 16mm. sound gear as was needed to the United States Army Special Services Office, the unit that is responsible for the entertainment of our troops. Friends of Mr. Poulsen rallied to the cause as well, and among them they produced two Amprosounds and three Sound Kodascope Specials!

Just in case you ever happen to look at the masthead of this magazine and miss the name, "Alexander Canedo, Art Editor," we can reassure you that all is well with him. After approximately a dozen years on Movie Makers staff, Mr. Canedo moved a few months ago to accept a position as associate art director for *Air Trails*, a monthly Street & Smith publication.

Three films from our late 1942 selections of the Ten Best of the year have attracted the attention of John L. Halpin, acting commissioner of conservation for the State of New York, and have been screened by him for selected members of his department. They were *In The Beginning*, by Fred C. Ells, FACL; *Autumn*, by Robert P. Kehoe, ACL, and *Back To The Soil*, by George Mesaros, ACL. This fact, of course, may have no deeper significance than to indicate an intelligent interest on Commissioner Halpin's part in good motion pictures. But we find a compelling fascination in the order of the three film subjects — creation, dissolution and rebirth.

MAKE A TEST

It is not practical to give exposure data for titling, since conditions vary greatly. The best method of finding correct exposure for titles is to make a test on a typical title card. Shoot a few feet of it at each diaphragm opening. When it is projected, this test will show you which exposure was the most satisfactory. Then, in the future, you will know the correct exposure for the *specific light setup that you used.*

Awakening

[Continued from page 170]

to rest upon a dead maple leaf, pinned against the shore. This shot dissolved into a closeup of several dead leaves further inland (Frame B-1). After holding this shot for some seconds, the camera very, very slowly "panned" along the ground, until our first note of green appeared, almost imperceptibly, in the form of a sprout on the right hand side of the scene (Frame B-2). Still continuing our "pan," more and more green emerged, until the camera came to rest, framing four green sprouts. We had reached our climax! (Frame B-3.)

We think that no other transition method could have accomplished this purpose as well as did the moving camera.

The drama in the first sprout of spring lies not in its physical image, but in man's discovery of it. A green sprout is one thing, but the *first* green sprout—ah, that is the story of spring!

The moving camera, as employed in this sequence, allows the audience to participate in the search and thrill to the discovery. It injects them into the film and creates an illusion of actual participation. By thus personalizing the experience, camera motion transforms a physically undramatic subject into a living, exciting experience and establishes the validity of the "pan" when it is purposefully applied.

After this happy discovery, our camera tilted up and recorded several shoots sprouting from a twig. With the new born spring upon us, the story of growth, logically enough, became the next chapter.

Growth, like birth, is a matter of time. Here, the time gaps between scenes were bridged by a technique that we call the "slow dissolving montage."

Starting with the sprouting twig (Frame C-1), we dissolved into a shot of young leaves (Frame C-3). (Frame C-2 shows an intermediate stage of the dissolve. The young leaves dissolved into a long shot of a tree of tender foliage (Frame C-5.) (Frame C-4 shows an intermediate stage of the dissolve.) There was then a cut into the final scene, a medium shot of boughs, to emphasize foliage (Frame C-6).

The drama of birth recorded and the illusion of growth created, we reached the third and final phase of *Awakening*. There remained that undramatic period—lush and sensuous—of langorous fulfillment.

From our starting premise that the story of spring is the story of the first green sprout and that spring's ultimate fruits are effects that man can enjoy and luxuriate in, what is more logical, then, that this last phase

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

The Manufacture of

MOVIE PROJECTORS

For Civilian Use is

***OUT* FOR**

THE DURATION

but you can RENT a Projector
at WILLOUGHBYS

at modest cost, whenever you want to show your favorite films to your own audience. Here's the rental scale:

16mm. PROJECTORS

Article		Rental Day	Price Week
Keystone	500 watt	2.00	7.00
Keystone	750 watt	3.00	12.00
Bell & Howell	750 watt	4.00	15.00
Bell & Howell 1600 foot reel	750 watt	5.00	20.00
Bell & Howell 1600 foot reel	1200 watt	7.50	25.00
Sound Projector	750 watt	12.00	40.00

8mm. PROJECTORS

Kodak	300 watt	1.50	5.00
Keystone	500 watt	2.50	8.00
Bell & Howell	500 watt	3.00	10.00

SLIDE AND 35mm. STILL PROJECTORS

Article	Rental Day	Price Week
Opaque Balopticon	4.00	12.00
SVE 2x2 Slide Projector 300 watt	2.50	8.00
SVE Model DD Slide & Roll Film	2.00	6.00
3¼x4 Slide Projector	3.00	10.00
Delineascope 2x2 Slide Projector 750 watt	7.50	25.00

SCREENS

39x52 or 45x60	1.50	4.00
54x72	2.50	7.50
8 ft. x 10 ft.	4.00	12.00

For each additional day's rental there will be a reduction of 50% on the daily rental rate. Rental equipment must be called for and returned. Deposit required.

WILLOUGHBY MOVIE FILM LIBRARY

Hundreds of subjects to choose from—many NEW features and short subjects added this season. Low cash rental rates. Write for FREE film library booklet. Specify 8mm. or 16mm. silent or 16mm. sound.

Willoughbys

32nd ST., NEAR 6th AVE., N. Y. C.
Established 1898

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Bass
PAYS CASH!
FOR YOUR
CAMERA

Going off to fight the War?
No more movies as of yore . . . so send the stuff right off to me and a happy man you'll be with a check by fastest mail, and "that ain't no fairy-tale."

Charles Bass *President*

I buy . . . sell or trade
FILMO REVERE
BOLEX MOVIKON
CINE-KODAK SPECIALS
PROJECTORS, ETC.
WRITE DEPT. C

Bass Camera Co.
179 W. MADISON ST., CHICAGO, ILL.

NEW ONE REEL COMEDIES IN 16MM SOUND

Starring Bing Crosby, Bob Hope, Shirley Temple, Joe E. Brown, Myrna Loy, Jack Benny, Al Jolson, Zasu Pitts, Buster Keaton and others.
List Price: $18 each—Dealer discount

Comedy House
130 W. 46th St. New York, N. Y.

8 ENLARGED TO 16 REDUCED TO 8
Black and White or Kodachrome
GEO. W. COLBURN LABORATORY
Special Motion Picture Printing
995-M MERCHANDISE MART
CHICAGO

THE KEY SOURCE OF MOVIES TO
"HELP WIN THE WAR"
New free catalog of 16mm. films on the home and war front everywhere including ANTI-FASCIST FEATURES.
BRANDON FILMS 1600 Broadway New York City

Cine equipment that you don't need, you can sell

Sound on film projectors and sound film recording equipment are in special demand, but other items will find a ready market too. Advanced cine cameras are snapped up as soon as their availability is made known.

Consult MOVIE MAKERS display and classified advertising for dealers' purchase offers or use MOVIE MAKERS classified to list the equipment you want to sell.

MOVIE MAKERS
420 Lexington Avenue
New York, N. Y.

2x2 SLIDES **KODACHROME** 16MM MOVIES
"SOARING SEA-GULLS" sequence: 30 ft., $4.50.
"Golden-mantled Ground Squirrel": 50 ft., $7.50.
"Robin's Nest": 34 ft., $5.00.
"THE END," titles: 3 for $1. With fade-out, 50c each.
Other subjects: Yosemite, Canadian Rockies, The Blooming Desert, San Francisco, Wildflowers, @ rate of 18c per ft.
"Tame Wild Life" (Black & White), 360 ft., $15.00.
(Kodachrome SLIDES: write for information).

GUY D. HASELTON
7936 Santa Monica Blvd. Hollywood, Calif.

should be merely a pleasant, effortless review?

And what better method for this review than camera motion?

Most often, a series of shots is simply a group of pictures that the producer presents for his audience to review. If we can make the spectator feel that he is reviewing the natural objects and making his own discoveries, his enjoyment is heightened.

The moving camera does just that! The spectator can become a participant. His moods are quickened, activated.

He looks at a closeup of two asters (Frame D-1) as the camera, gaily, impetuously, swishes to a medium shot of a mass of poppies (Frame D-3). (Frame D-2 shows an intermediate stage of the "swish pan.") Some of the gaiety of this camera movement creeps into him. Our spectator forgets that he is merely looking at pictures!

At another time, he admires the translucent, multitoned beauty of an iris in closeup (Frame E-1). The camera tilts down its stem (Frame E-2), picks up another stem (Frame E-3), tilts up this new stem and comes to rest upon another iris—a dream in silver and white. He thinks that he has discovered that flower himself. You see, he has forgotten that somebody is just throwing pictures at him.

Suddenly, there is an indistinct, light colored blur on the screen (Frame F-1). This image zooms toward him, taking on form as it approaches (Frame F-2). It comes to rest at the end of the zoom in full closeup, sharply in focus, like something that suddenly popped out of fairyland (Frame F-3). Of course, our spectator does not think of some "nut" pushing a camera along a homemade track. His is a friendly mood—"Hello there. . . . Gosh, a fellow's gotta be on his toes around here, or he's going to miss something!"

But he is not going to miss something after all, because the next approach is a leisurely one.

We have our camera track lying on the ground, parallel to a bed of flowers. Pointing in at about a forty five degree angle, our camera rests at one end of the track. The wide angle lens picks up a medium closeup of flowers (Frame G-1).

We are all set for our lateral dolly. With our starting button locked, we click off a seven second "take" (Frame G-1), then slowly but evenly push our camera forward along the track, recording footage all the way. (Frames G-2, G-3, G-4 and G-5 show various stages en route.) At the end of the track, our lens picks up a colorful medium shot of flowers (Frame G-6). We have been careful to start our fade out just before our camera came to rest. From our tripod, we dissolve into a full telephoto closeup of a single blossom from the cluster (Frame G-8). (Frame G-7 shows an intermediate stage of the dissolve.)

The furthest thing from our spectator's mind is a camera track. He does not even know what the darned thing is! He knows, though, that he has just taken a leisurely stroll along a garden path and enjoyed his carmine discovery at the other end!

After all, if that is the way he feels about it, what is wrong with moving cameras? That is, if they are moved with definite purpose and the proper amount of care and preparation.

We like to feel that the way we moved ours had a lot to do with landing us in the Ten Best of 1942.

At least, it did not keep us out!

Fishing is more than fish

[Continued from page 175]

flowers, birds, moths and butterflies. Sometimes, these subjects are shown at normal distances; in other cases, they were filmed in extreme closeup or with a telephoto lens. Such pictures break up the monotonous sameness of scenes, and they suggest the time of the year when the action takes place. They have the added advantage of being colorful and not difficult to secure.

For most of the bird and animal pictures, a three inch telephoto lens was used. Landscapes were generally filmed with the standard one inch lens. In but one instance was a wide angle lens employed. It was used to reduce the size of an attractive landscape, so that it would make a more pleasing composition.

For some of the bird and animal pictures, a blind was used. This blind was a frame of one inch by two inch wood, covered with artificial grass donated by a local undertaker. Several of the finest of the animal pictures were taken from an automobile. Wild things, both birds and animals, become quite tame along a busy highway, and, by stopping a car slowly, one can sometimes secure excellent shots which usually would require days of patient waiting or careful stalking. Animals are also tamer near lakes where boats are common, but where wild creatures are not molested. In such places, they can be approached closely with a slowly moving boat, when it would be almost impossible to get within camera range from the land. Water fowl pictures are easily secured, and even muskrats and beavers will swim around within a few feet of a boat.

Making *Rainbow's End* was a fascinating process from beginning to end. It sounds much more difficult than was really the case. Over a period of five years, an accumulation of scenes and wildlife subjects was taken; only during the past year was a concerted attempt made to tie these scenes together. Most of the hard work came in the editing. In many cases, some of the best pictures were secured through excellent good fortune, because the camera was at hand whenever there was a possibility of taking advantage of such situations.

The film was made from the point of view of a naturalist turned cameraman, to show others some of the strange sights and fascinating subjects which make the world of nature so endlessly interesting. If there was any moral intended, it is the fact that the unspoiled beauties of our streams, our hills and our woodland areas are as much a part of our natural resources as are the gold in the hills and the oil in the earth.

Wise ways with color

[Continued from page 177]

it is now afternoon, instead of taking the skyline shot toward the south and west, you film toward the north and east."

So, I quickly turned the camera around as he nodded approval.

"Now, if you could break that 'pan' shot into three steady shots from different viewpoints, I am sure that you will obtain excellent results," he stated.

"Suppose I take a shot with that church in the center of the scene, then one with the hotel and another showing that line of apartments?" I inquired.

"They should be satisfactory," he replied. "What is your exposure reading?"

"I haven't an exposure meter," I admitted, "but I use the regular exposure guide that comes with the film."

"That is very good for general scenes, but please let me give you an exposure reading on these scenes," he said, as he took a reading with a photoelectric cell type of meter, which was suspended from a ribbon around his neck. "What does your exposure guide call for?" he inquired.

I told him that it was *f*/8.

"Would you be willing to try *f*/11 on the church steeple against the blue sky and white cloud background?" he inquired.

So I shot the scene at *f*/11.

"You will also get just as good results by using an *f*/11 opening when you film airplanes in flight or white clouds in a blue sky," he prophesied, as if he knew exactly how the scene would turn out.

So help me! I never got a more dramatic color shot in my life. In the scene, the sky is deep blue and the church steeple stands out in bold relief, with the cross on top showing dark against a fluffy white cloud.

"Do not take too much liberty in dis-

Every Continent Knows VICTOR

Motion Picture Equipment

Victor Cameras and Projectors are favorites the world over, because only the finest picture and sound quality can be tolerated in today's vital teaching, combat training and entertainment programs.

Their professionally perfect performance makes them the faithful servant to millions in War or Peace.

VICTOR ANIMATOGRAPH CORPORATION

242 W. 55th St., New York • 188 W. Randolph, Chicago • Davenport, Iowa

Distributors Throughout the World

TRADE MARK Neumade

PROTECTION FOR VALUABLE FILMS....

- CLEANING MACHINES
- REWINDS
- STORAGE CABINETS
- EDITING TABLES
- REELS & CANS
- SHIPPING CASES

The U. S. Goverment has Standardized on Neumade Products wherever such type equipment is used.

★

Neumade Products are available to customers whose work is vital to the war program.

★

To-gether we are "all out for victory."

NEUMADE PRODUCTS CORP., 427 W. 42nd St., New York

THE BEST IN 16MM!

MAJOR COMPANY FEATURES
with outstanding stars including Laurel & Hardy, Hedy LaMarr & Chas. Boyer.

A NIGHT OF TERROR
Featuring Basil Rathbone and Ann Harding
Also: Technicolor and Black and White Cartoons, Serials. Write for Free Catalog

COMMONWEALTH PICTURES CORP.
729 SEVENTH AVE. NEW YORK, N. Y.

PROTECT FILMS AGAINST CLIMATE, SCRATCHES, STAINS, FINGERMARKS—THE WAY THE U. S. GOVERNMENT AND THE HOLLYWOOD PRODUCERS DO

MOVIES STILLS
PEERLESS VAPORATE FILM TREATMENT

ASK YOUR DEALER OR PHOTOFINISHER
VAPORATE CO., INC. New York, N. Y. 130 W. 46th St.
BELL & HOWELL CO. 1801 Larchmont, Chicago • 716 N. Labrea, Hollywood

THREE NEW SERVICE SHEETS

*This business of glamour

A discussion of interior lighting plus the other techniques that give Hollywood movies their glamorous quality.

*What wide angle lenses do

Concise survey of the utility of wide angle lenses and the methods of getting the best results from them.

*Talking of telephotos

Telephoto lenses can be used for other purposes than that of bringing distant objects close on the screen. This service sheet outlines the uses of telephotos and gives interesting information about them.

These Service Sheets are available to all members of the League without charge. A post card request will bring any one or all of them.

AMATEUR CINEMA LEAGUE
420 Lexington Ave., New York, N. Y.

MOGULL'S FILM 8 & 16 MM RENTALS
Silent-SOF (35mm Sil.)
Comedies, Musicals, Religious, Travel, Cartoons, Industrials, War! Cameras — Projectors Bought — Sold! Trades! Time Payments. For FREE film catalog, give projector size and model.
69 W. 48th St. Radio City N.Y.C.
Nationwide 7,600 FILMS! Membership FREE!

regarding the exposure guide," he warned, "because, due to the comparative slowness of outdoor color film, which has a Weston speed rating of 8, the lens opening of your camera should never be smaller than *f*/11 when you shoot a scene. In other words, do not shoot color at normal speed, using an *f*/16 opening."

That advice sounded logical to me.

Just then, he pointed below and exclaimed, "What a beautiful flower garden down there!"

We both hurried down, and that is when I got those great shots of the flowers that Vi raves about.

I was going to take some shots of the flowers, when the old gentleman admonished me to make sure that the sun was shining directly on them. "Always remember that color scenes need flat lighting."

Sure, Mister, I will not forget—flat lighting.

After I took a number of shots, he remarked, "Have you noticed that most amateurs do not take enough closeups? They are so effective in color. No better examples of attractive closeups could be found anywhere than those that were shown in the Cavalcade of Color exhibit at the World's Fair. They should have made all amateurs closeup conscious. I know many 8mm. camera 'fans' who have discovered that closeups are much more pleasing than are medium or distant shots."

So I took some real closeups of flowers, with the sun shining directly on them, at *f*/5.6 for the dark flowers and at *f*/8 for the light ones. You should see what beautiful results I got. One shot shows a bee lazily working around a rose, and, when Vi sees that three foot closeup of the waterlily, she goes into raptures.

He noticed the flowers swaying quite a bit in the breeze, so he said to me, "As your camera is equipped for shooting at variable speeds, take those closeups of the roses at thirty two frames in order to minimize the swaying movement. However, when you shoot closeups at greater than normal speed, be sure to open your lens aperture wider, because, with your camera, you are cutting down the exposure time from one thirtieth of a second to one sixtieth of a second."

"There appear to be a number of interesting subjects by the lake," he suggested.

By this time, I was all "pepped up," so I said, "Let's go."

We reached the lake and walked out on a bridge. On the lake, close to the banks under the trees, I saw a sailor and his girl in a rowboat. Just the kind of action picture with a "punch"! So I set up my camera and got ready to take the shot.

The old gentleman did not say a word, but he held up his exposure meter and carefully checked the light. This action stopped me for a minute, and then I respectfully asked him what lens opening I should use. He smiled at me and said, "You are learning rapidly, my friend, because no matter how favorable the lighting conditions may appear, it is very important to get the correct exposure.

"When color film is underexposed, the scenes are too dark, and the colors are muddy. When it is overexposed, the scenes are too light, and the colors are washed out. When one is using color film, it is necessary to be within one half stop of the correct diaphragm opening to get a good exposure. That is why a meter, preferably of the photoelectric cell type, is desirable for accurate exposures in color filming, especially when you are confronted with such a scene as you are about to shoot, that is not covered by the exposure guide. That picture is about the most difficult one to film properly in color, because it combines bright sunlight and deep shadow. If you want to take it, you must decide what part of the scene is most important and then determine the proper exposure for that part. However, you must be satisfied with the result if you get an overexposure of the light part, provided you decide to emphasize the dark part. Should you make an average exposure, be prepared to lose somthing from both parts. Personally, I believe that if a scene is too contrasting for color, it is better not to take it at all."

I looked over to where the sailor and the girl were in the rowboat, under the overhanging trees, and I decided that it was quite dark where they were, in contrast to the bright sunlight on the lake. So I said that maybe I had better not take the picture.

"That is an excellent decision, young man," he said emphatically. "Color film costs money; so, from the standpoint of economy, make every scene count. If you stop to think or plan in advance, you will do much toward overcoming the tendency of pointing your camera at a scene and pressing the button."

He surely saved me some money that time.

I noticed a big swan boat, moored at a landing near by, and people getting in for a ride. So I swung my camera around and said to him, "What's the opening, *f*/8?"

"Check," he said with a smile.

I got some very decent looking shots of the swan boat as it left the landing and turned directly in front of us.

"Look up the lake," he told me. And there was the rowboat with the sailor and the girl, exactly where I wanted them, so I took the shot.

The old boy suggested, "Perhaps they are going to disembark at the landing. Let us go over there."

Did I get good close shots there!

Especially when the sailor helped his girl out of the boat.

After that, we walked up the path and watched some fellow taking a still picture of a group of people, lined up in front of the camera.

"You have probably seen home movies projected that show a group of people placed directly in front of the camera, similar to that group. As you know, the regular one inch 16mm. lens or one half inch 8mm. lens covers a comparatively narrow field, yet I have seen movie shots that attempted to get the whole group into the picture by means of a panorama. The results were very unsatisfactory, because, in the first place, the audience does not have time enough to view each person adequately; in the second place, the whole picture appears to be blurred, especially if color film is used. People should never be placed in line for a movie shot. A good moving picture relies on action. Therefore, the individuals should be filmed in the course of moving around doing natural things, with some closeups of their faces to identify them."

I remembered ruefully those beach scenes that I made of our crowd last year.

Next, we saw some girls in highly colored dresses, and I decided that they would make a good color picture, but he dissuaded me from taking them.

"In order to obtain excellent color pictures, keep in mind color harmony," he cautioned. "By that I mean balancing the colors in the scene so that there will be no vivid or detracting colors dominating the picture, unless you are striving for dramatic effects. In one picture I made, I had my wife dress in a vivid red and blue silk Chinese robe, just to lend background color to a scene. The result was not at all what I had anticipated. The bright red and blue colors so dominated the picture that the rest of the scene became subordinate to them, thereby killing the focal point of interest. Just as in decorating your home, colors that clash should be avoided. Certain colors harmonize very well, such as pink or yellow with blue or green, lavender with gray green and brown with buff.

"Proper color harmony is not a very great problem outdoors, because nature usually takes care of the background with green foliage and blue sky. With nature's help and a variety of camera positions, a number of beautiful effects can be obtained outdoors."

Stopping in front of a big bush covered with light pink flowers, he continued, "If you just take an ordinary shot of that bush, it will not be half so effective as filming the flowers in an upward angle against the blue sky. Try shooting that bush two ways, using an *f*/5.6 opening for the straight shot and an *f*/11 opening with the camera near the ground, pointing upward toward the sky."

Boy! That angle shot was a beauty. I have seen pictures like that but I never thought that I could make them.

We walked along, keeping a sharp lookout for interesting scenes to film, when we met an attractive little toddler wearing a yellow sweater. She proved to be a very good subject, and we shot a number of medium and closeup shots of her.

It was getting late in the afternoon, and the shadows were beginning to lengthen; so, I was anxious to shoot some more pictures, but my adviser said, "Do not waste your film. If you take color pictures in the late afternoon, the scenes will have a reddish tinge which you may not like. Of course, if you feel that you must take the scene, or if you want to get a special effect that will fit your picture, then shoot."

I decided not to do it.

Pointing toward the west as the sun was setting, he suggested, "An actual sunset is a very pleasing scene in color."

"Okay, what shall I shoot it at?"

"Wait a while," he cautioned, "the sun is still too high. If you film it now, flare spots will show in the scene. Incidentally, the natural place for a sunset to appear in a picture is at the end. However, sunsets can be effectively used to denote the transition from day to night."

Just then, I noticed that the sun was partially obscured by a cloud and a building, with the rays slanting out above them. I looked at him inquiringly, and he said, "Usually, shoot your sunsets at *f*/5.6, and you will get very presentable scenes."

I set the camera lens at the *f*/5.6 opening, looked through the view finder and shot a few feet of sunset.

I turned around to thank him, but he was gone.

Film your heredity

[Continued from page 178]

way as is the left palm of the other, and the same with their fingerprints.

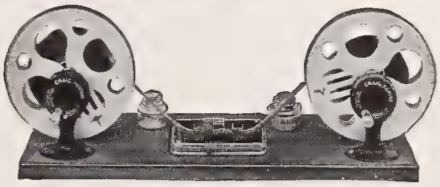
If both cannot pose at once—and this applies to all other structural comparisons in a film of heredity—the right half and the left half of the film are masked in succession, and each exposure is made when convenient. A pointer is used in each case, to call attention to the similarities or differences, such as following the lines of the palm. In the case of fingerprints, a much enlarged still picture can be used to advantage, the motion being supplied by the pointer only.

A psychological difficulty has to be faced at the start, however. Most people are inclined to resent being studied

MAKE A "DURATION" FILM RECORD OF THE FAMILY

...of Dad as Air Raid Warden

CRAIG HOME MOVIE EQUIPMENT
will help you keep a record you'll be proud to show in years to come!



Use the Craig Junior Combination, $8.95
Includes two Craig Junior geared Rewinds, Craig 8 mm. and 16 mm. Junior Splicer, bottle Craig Safety Film Cement, and water container.
Junior Splicer only $3.95

CINETINTS
CRAIG
CINETIN

CRAIG
FADES WIPES

Craig Cinetints
Put life and color into your black and white film! Easy to use, six colors — red, orange, purple, blue, amber and green. Kit, **$3.25** Colors, each . . . **55c**

Craig Fotofade
Gives you easy professional fades and wipes. Simple instructions, each bottle sufficient for hundreds of applications, **$1.25** ...with special waterproof masking tape... **$1.75**

OTHER CRAIG EQUIPMENT
Craig master rewinds 2,000 ft. capacity, adjustable brake for tension and speed control—**$6.00** each. Craig Senior rewinds, silent operation, with brake and new type locking device on spindle—**$5.00** each. Craig Junior rewinds—**$2.50** each. Craig Senior combination—two Senior rewinds and Craig Senior splicer mounted on 32" board—**$21.50.** Craig Senior splicer—**$10.95.**

CRAIG

Edit your "Duration" film record with Craig Home Movie Equipment—See your photo dealer NOW!

CRAIG MOVIE SUPPLY CO.
Los Angeles San Francisco Seattle

too closely. They have a vague feeling that detailed analysis will reveal defects, real or imaginary, which they are trying to hide. Men are almost as bad as women in that respect. Unless reasonably certain that the film will not be shown indiscriminately, making them a target for highly personal jests, they may balk at posing for the camera.

Aunt Jane does not care to have anybody too much aware of her wrinkles, or Uncle Joe of his bald spot. Cousin Mary is proud of her short foot, but has never worked out in her own mind that a short foot mechanically necessitates a well muscled leg.

Extremely few people have overcome the ancient prejudice by which certain ways of being were labeled either "qualities" or "faults," between which there was no possible middle course. This obstacle stands insurmountable before most would be writers of fiction and turns every attempt of theirs into an unreal melodramatic struggle between hero and villain. It is also ever present before the filmer of human beings as they are. Comparisons are odious, and impartial observers are few.

However, that is merely a matter of tactful and gradual presentation. Luckily, children are not self conscious, and the heredity film can start with delightful bits of action in which youngsters are the actors. Any family in which there are several children should lack no material.

Spontaneous acts, of course, are the very basis of heredity studies. There are ways of sneezing, of rubbing one's nose, of walking and running, which are dominated by hereditary tendencies far more potent than physical structure apparently necessitates. Facial expression in response to a pleasant or unpleasant odor, for instance, may be strikingly similar in two members of a family who have little else in common.

Needless to say, similarities are not necessarily of native origin; the proper allowance—a very doubtful factor at present—has to be made for educational and environmental factors. For the same reason, sharp differences between brothers and sisters who have been brought up together will be noted as carefully as unexplained resemblances among those who have been brought up far apart. There are thousands of American families whose near relatives are scattered all over this continent, and some exchange of films, properly planned to cover precisely the same traits, will be as enlightening as it will be amusing. Eventually, all such separate shots should be grouped in one family reel.

The scenario is one that each family can prepare for itself. If Aunt Emma, sixty four years of age, is noted for her striking widow's peak—a V shaped growth of hair toward the bridge of the nose—undoubtedly other members of the family will be found with this characteristic. If Uncle Fred has delicate, tapering fingers, similar fingers should be looked for among his nephews and nieces.

Each family will start with its most obvious characteristics—and most will be surprised, before they have gone very far, to discover how they differ from other groups, however "normal" they may have considered themselves. Of course, the gross mistake will have to be avoided of assuming that people are alike merely because they bear a general expressional resemblance. This will invariably yield to analysis, and the most generally acknowledged similarity will be found to include a vast range of minor divergences. "Favoring" likenesses are seldom as complete as fond relatives imagine.

The explanation of these phenomena, by no means so mysterious as most laymen believe, will be found in any of the numerous textbooks and popular works on genetics or eugenics. If a film of family traits does nothing else than to arouse interest in this subject among entire groups of families, it will prove to be as valuable to posterity as it will certainly be entertaining to its present participants.

Amateur clubs

[Continued from page 179]

grams include *Animals and the North Woods*, by Jacob Accola, ACL; *Mexico*, by O. W. Odell; *Rotary International Convention*, by Dr. Freeman; *Adventure at Six*, by Tom Severs; *Vacation in Northern Minnesota*, by Elmer Jansen, ACL; *Lincoln's New Salem Days*, by Harry Lytle, ACL; *New York, The Wonder City*, by Dr. Paul A. White, ACL.

Trophies in Columbus

Winners of the annual Scott Krauss Trophy contest. for 8mm. and 16mm. awards, were announced recently by the Columbus (Ohio) Movie Makers, ACL, as follows: 8mm., to R. B. Buckley, and 16mm., to Marguerite Kyle, ACL. The club conducts three other contests during the year, less formally and for cash prizes. Funds for these awards are collected by passing at each meeting a sealed 400 foot film tin, in the top of which a slit has been cut for contributions.

Philadelphia elects

New officers have been announced by the Philadelphia Cinema Club as follows: George A. Pitman, president; Arthur J. Hurth, vicepresident; Herbert L. Tindall, jr., ACL, treasurer; Joseph R. Maucher, secretary. Seen on the program of the election meeting were *Cavalcade of Color*, from the Eastman Kodak Company, and Kodachrome sound publicity pictures of the Great Smokies and Luray Caverns. This Quaker City unit has initiated a number of teaching lectures, comprised of a selected reel from the Harmon Foundation series, *You Can Make Good Movies*, accompanied by a discussion by one of the club's technicians. *Film Editing* and A. L. O. Rasch formed the opening combination.

At Schenectady

Four members' films were screened on a recent program about editing, presented by the Cine Group of the Schenectady Photographic Society, ACL, with headquarters at the State Street Y.M.C.A. These were *Mount Marcy*, by Don Richardson; *Mount Katahdin*, by G. H. Bainbridge; *Something New Has Been Added*, by H. M. Webber, and *Cradle of Liberty*, by H. M. Jacobs. Each of the producers discussed the editing problems inherent in his film, following its presentation. *Entitled to Success*, a study of good title making, from the League's Club Library, rounded out the program.

Picture in Passaic

Nutley At War, a 1600 foot, 16mm. record of civilian defense activities in the suburban community of Nutley, N. J., was the featured presentation at a late meeting of the Passaic Cinema Club, in that neighboring city. More than 1000 hours and 3200 feet of film, it is stated, were expended on the production, which took eight months to complete. Eugene Ingraham, scenario writer for the Nutley movie unit, presented the film at the Passaic meeting.

8-16's see fine films

Visiting films of unusual merit have been the order of the evening at recent meetings of the 8-16 Movie Club of Philadelphia, according to *Closeups*, the group's news bulletin. Previous MOVIE MAKERS Ten Best award winners seen by the club have included *Nite Life*, by J. Kinney Moore; *Jello Again*, by Carl Anderson, ACL, and *Mount Zao*, by T. Tsukamoto. *Ritual of the Dead*, a feature length murder mystery, by Richard H. Lyford, and *Dog Daze*, from the Utah Cine Arts Club, have rounded out the guest list.

M'pls. 8's elect

Announcement of a new board of officers for 1943 has been made by the Minneapolis Octo Cine Guild, as follows: Harold L. Asp, president; Paul H. Plasch, vicepresident; Harry DeVault, treasurer; M. F. Ohnstein, jr., secretary.

THE PERFECT "GADGETEER"

THE gentlemen of the press during World War II have often reiterated this platitude—the pursuit of hobbies is a great factor in the tenacity of the Britisher. What amazing fortitude must R. M. Gridley, ACL, of Beaver, Pa., possess if this be true. For Mr. Gridley is a hobbyist among hobbyists. Expert of the lathe, he builds his own furniture. Expert of the camera, he films the results of his toil on the lathe. Skillful innovator, he creates camera "gadgets" from such plebeian objects as old coffee cans. And, for a climax, he shoots a film by using these camera devices.

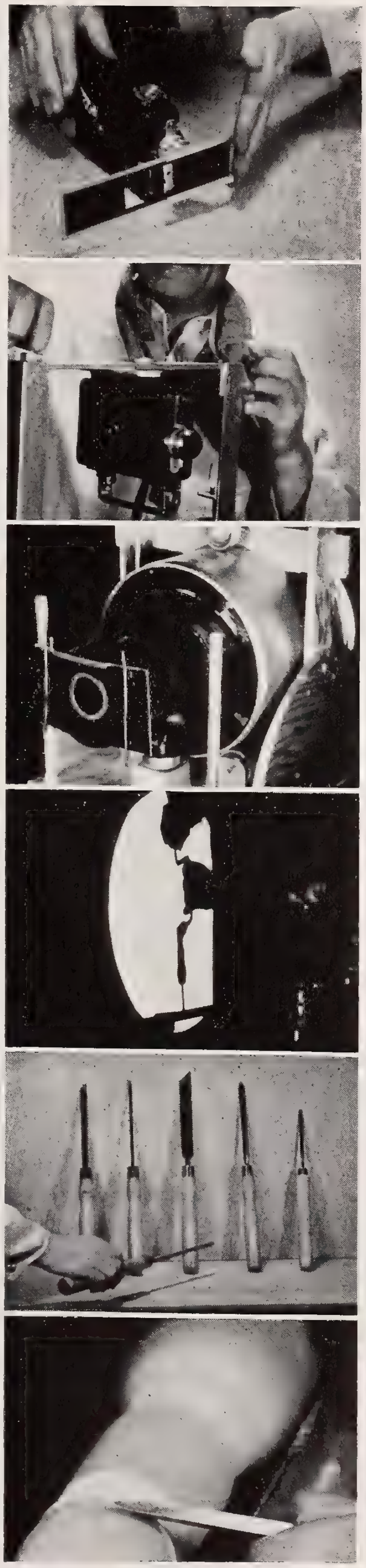
Mr. Gridley's 400 foot, 16mm. film in Kodachrome shows all this and more . . . yet the history of *The Gadgeteer*, as the film is appropriately titled, shows all too clearly how deceiving the camera can be. If the picture were screened for you, here, in brief, is what you would see.

Mr. Gridley works his lathe, making table legs and other wooden objects. After a brief warm up, he produces in rapid order (1) a fading device made from a discarded electric fixture, (2) a frame for doing inverted filming, constructed from some odd bits of scrap iron and (3) a camera rotator for which the principal ingredients are an old coffee can, an ice cream freezer and a pair of roller skates. (The construction of these devices was described in *New ideas for home builders* in June, 1942, MOVIE MAKERS.)

To prove that all these "gadgets" work, Mr. Gridley concludes his picture with a skit, *B-1*, which demonstrates the remarkable, if slightly exaggerated, powers of that vitamin when his twelve year old son absorbs great quantities of it. In the course of the film, the boy spins merrily in the sky and jumps tremendous fences with no effort at all. The moral of *B-1* is never to take an overdose of a vitamin, and, more important, that Mr. Gridley's devices work very nicely indeed.

If, now, you asked Mr. Gridley whether all this work, which fits together so admirably, was planned that way, he would finger his lathe for a moment, grin broadly and admit that it was not. What, then, was the story of the film?

Well, *B-1* was originally the whole picture. Then, last November, the Pittsburgh Amateur Cinema Club had a special Gadget Night. "Pondering what I could do," says Mr. Gridley, "led to the thought that several birds could be killed with one stone. Here was a chance to make a record of my wood working hobby, to tie it up with another hobby — movies — and to join them through a fitting transition title with *B-1*. Thus I could show how the two



Shots from "The Gadgeteer," film about "how to build it at home"

G

"Goerz American"

PRECISION
OPTICS
since
1899

★

BECAUSE OF THEIR ACCURACY THEY ARE DEPENDED UPON BY OUR ARMED FORCES ON LAND—ON THE SEA —IN THE AIR—

★

"GOERZ AMERICAN"
PHOTO-LENSES

play an important part in the war program and our production is now keyed to fill the requirements of our Government. Within limitations we may still be able to supply Goerz lenses, of certain types and sizes, for civilian use. We suggest your inquiries through your dealer or direct.

Address
DEPT. MM-5

C. P. GOERZ AMERICAN OPTICAL CO.
Office and Factory
317 East 34th Street New York

SOUND ON FILM
Rent—Exchange—Sale
USED SOUND FEATURES FOR SALE REASONABLE
CINE CLASSIC LIBRARY
1041 Jefferson Ave. Brooklyn, N. Y.

16mm SOUND on film
Recording Studio and Editing Facilities
BERNDT-MAURER RECORDER
GEO. W. COLBURN LABORATORY
995-M Merchandise Mart Chicago

hobbies may help one another. My contribution to the Gadget Program was a display and demonstration of some ten or a dozen homemade "gadgets" and then a screening of *The Gadgeteer*.

"This was a case where the last of the film was made first and without any thought at the time of the *Gadgeteer* phase which was later incorporated."

Mr. Gridley understands the great importance of closeups in a film of construction work. His orderly presentation is particularly effective, showing, as it does, first the raw materials with which he has to work—the light fixture, the coffee can—then some of the actual tooling and craftsmanship to which he submitted the raw materials and, finally, the finished product, motionless at first and then in actual motion.

Let music help your films

[Continued from page 171]

handy man.

For my music accessory equipment, I have had built a dual turntable outfit with microphone and a dual fader, which fades one table out and the other in at the same time. The tables are rim drive, which will take sixteen inch records and which will run at either 33 1/3 or 78 r.p.m. I have a twelve inch speaker in the lid of the case, with a cord that is long enough to permit placing the speaker behind the screen.

My music work today (college and high school) brings to my disposal 2500 records, nearly all of which are of the highest type, so that the only record purchases I make are of some effective modern arrangements. I am also fortunate in having two recording machines at hand, which I can use in preparing a continuous, uninterrupted musical score for occasions when I am working with records that I may rerecord.

My method is to determine first what portions of records I wish to use, then to rerecord them together in one or more records. Having acquired a projector which will run 400 feet of 8mm. film, I can give a half hour show without interruption and, during the screening, I can give as much attention as needed to the operation of the dual turntable equipment.

A twelve inch record, home recorded at 33 1/3 r.p.m., will provide approximately ten minutes of playing time, and more than that if the record is cut deep into the center, with the possible loss of high frequencies. Thus, three such recordings should provide ample music for a run of 400 feet of 8mm. film.

The sixteen inch recording will play for fifteen minutes, and two would contain enough music for a half hour show, but I am not very much interested in the larger size, because these records are hard to store and to handle. They warp easily, and I believe that, to get the best results, they should be played on a sixteen inch turntable. A regular commercial twelve inch record will play between four and four and a half minutes, while a ten inch one will play from three to three and a half. When you purchase blank records, note the area of the cutting, and you can roughly estimate the playing time. To get the maximum time from recordings, the grooves must go well into the center of the disc.

In making a recording of portions of records, there are two ways in which to proceed; the first is to run the film and to make the recording simultaneously; the other is to run the film separately and to time, with a stop watch, each portion of the film for which one selection is to be used. The latter method was the one used by the orchestra director when, for example, he would time a river scene at one minute and fourteen seconds and then would use only that amount of whatever composition he selected. The musicians would play this section of the "river" music and then would move quickly into the next theme.

I use the first procedure. I set up the projector and the screen and then put the dual turntable into operation some distance away, so that the sound of the projector will not be recorded. The records have already been selected and placed in sequence, and the grooves are clearly marked where the playing needle is to be placed in the middle of a record. Such starting places can be marked by using quarter inch cellulose tape. Place an inch strip at the exact groove where the music is to start. A soft wax pencil or crayon can also be used for marking, but such a pencil leaves a foreign substance in the grooves, which is not desirable.

Just as the orchestra began the performance with an overture in the old days, I believe that music should precede the home film. Lights are lowered, the screen is dark (film has already been threaded and the leader has been run through until the first frame is ready for projection), then the music is started. There should be just enough preliminary music to set the mood of the picture and to give squirmers a chance to settle in their seats; so, in rerecording my music, I keep in mind the advisability of a miniature overture and I start the recording before the projector moves. Thirty seconds of music are ample for my purpose; so, after that amount, the film is started, and the music is continued through the title and credit lines and the opening of the picture proper.

If you have curtains to pull before the screen is exposed and if you gradually dim your house lights, you may desire more than this amount of overture music.

When the point is reached at which I wish to discontinue the first selection, the dual fader is quickly turned, and the record on the second table is started. While the second record is being recorded, the first table is loaded with record number three, and so the process continues.

When narration is desired, or when a special sound effect is to be introduced, I fade the music to background level and read the narration into the microphone and thus record it. I like this way best, because I can always see whether or not the right music is being recorded at the right spot.

But not every amateur showman has the advantage of rerecording and, if he has not, he must confine his provision for musical background to commercial recordings with either single or dual equipment. If he knows his music well, he will try to use appropriate sections of records for specific places, instead of just putting on a twelve inch record and letting it run straight through, regardless of whether it is completely fitting.

There are many inexpensive single turntable units still available today, which may be connected with a separate speaker on an extension cord or which may be wired to the living room radio. The single table unit will not be very satisfactory, because of the frequent changes which must be made if musical discrimination dictates the use of only portions of each record. These change interruptions are musically annoying, and they will make the background very choppy. With dual turntables plus a microphone, a movie maker can handle his records more efficiently and without so many noticeable pauses in the musical performance.

Records are cheaper today than they have ever been; so, from now on, music will play an ever increasing rôle in the exhibition of movies.

Practical films

[Continued from page 176]

ture introduces each sequence with an appropriate poetic quotation, demonstrating poetry as a form of scientific observation. Thus, such quotations as *The Robin is the one that interrupts the morn* and *The catbird sings a crooked song*, used as titles, serve as appropriate introductions to scenes that show the birds mentioned. Insect, animal and plant life are introduced in the same manner, making this picture one of interest for classes in creative writing, as well as for classes in biology and zoology.

INSURANCE TRAINING FILM

Behind the Bond, an 800 foot, 16mm. Kodachrome silent film, has been completed by Paul Otteson, ACL, of Owatonna, Minn., for the Mutual Implement and Hardware Insurance Company. This picture will be used to acquaint new employees with the operations of the company, its personnel and its work procedure. The details of selling a policy are shown, as well as the routine of the application through the office and the payment of the account. The business routine is pictured, and all financing problems are explained. The film is for employee training exclusively.

AUSTRALIA AT WAR

The Australian News and Information Bureau, 610 Fifth Avenue, New York City, is distributing a series of films about Australia at war. There is a small service charge for the rental of these pictures, and copies of most of the films may be purchased. Subjects covered are classified in the following groups—From the War Theatres; The Armed Forces; The Home Front; Australia, The Nation. A folder listing these films is available on request.

Washington film news

[Continued from page 164]

eager and interested public may wonder why we are lagging behind. One of the reasons is certainly that there is a lack of coordination between combat photographic units in the government and, occasionally, little organization within a single unit. Another reason would seem to be that the value of the films to the services themselves is considered to be greater than that of public release; it seems unlikely, however, that this would apply to most combat footage shot — surely a little editing and selection could result in a public release of some kind without giving secrets away.

It would be helpful, we think, if a unified and interested public, who are fighting a war in the best fashion they know how, and who are meeting cheerfully most of the demands imposed upon them, could be informed about the war that they are fighting while it is still news and before it becomes history.

OWI APPEAL

On April 20, Lowell Mellett, chief of the Bureau of Motion Pictures of the OWI, sent a letter to some 10,000 United States schools, asking that school projection equipment not be allowed to "take a summer vacation." Mr. Mellett's suggested uses for school projectors and operators — showings for workers in war plants, labor organizations, civilian defense groups, clubs and fraternal organizations. While these are hardly new fields for 16mm. distribution, the OWI's plan to encourage showings before such groups is extremely sound. War plants in particular are virtually untouched by regular film showings for their workers; and, with films available to explain to war workers the aims and incentives of the war which they are fighting, bringing the workers and the films together seems like an excellent idea.

Aware of the added burden on such projectors which their increased use would impose, Mr. Mellett states that "every effort will be made to guarantee supplies and replacements for projectors doing a war job." OWI states further that it will furnish the films for such showings, and to this end it has just issued a bulletin, *War Films for War Use*, briefly describing some thirty five such films which are available. This bulletin also lists OWI's 185 distributors in forty seven States and in Hawaii.

While the project is aimed chiefly at school projectors, any owner of a 16mm. sound projector who has the time and zeal, and who wishes to offer his services as a projectionist, will receive a cordial welcome from OWI. For further information about the project, or to obtain the *War Films for War Use* bulletin, address Office of War Information, Bureau of Motion Pictures, Washington, D. C.

AS WE GO TO PRESS: Army Pictorial Service (Signal Corps) last month underwent a reorganization of sorts; chief changes are administrative and in the top brackets . . . Messrs. McNutt and Hershey are both of the opinion that deferring cinema actors and band leaders would be contrary to the wishes of John Public . . . The Truman Committee has dropped its investigation of Army training film contracts. . . A recent survey indicates that close to 110 million persons will go to the movies every week this year. . . Animators are finding it difficult to keep up with their orders these days; the boom in training films seems to be chiefly responsible. . . If you have ever wondered where the "glamour gush" you read about Hollywood is manufactured, you probably will not be surprised to know that 243 accredited magazine and newspaper correspondents are now covering the West Coast studios. . . The United States Army newspaper, *Stars and Stripes*, recently attacked flag waving in films. Its editorial stated that the American flag does not need publicity, and it accused directors of inserting flag shots in pictures, to secure applause when they were "unable to create a patriotic emotion in a legitimate manner."

SOUND
FOR YOUR FILM

FOR EXCELLENT WORKMANSHIP—
WE MAINTAIN SKILLED TECHNICAL
STAFF, COMPLETE STUDIO FACILITIES AND BERNDT-MAURER EQUIPMENT.

Price List Free on Request

SPOT FILM
PRODUCTIONS, INC.
339 EAST 48 STREET N. Y. C.

Skibo Productions
Single Reel 16mm. Sound on Film Features
$18.00 each. Dealer Discount
Rental Libraries write for Catalogues.
SKIBO PRODUCTIONS, INC.
130 West 46th Street New York, N. Y.

DISTINCTIVE EXPERT
TITLES and EDITING
For the Amateur and Professional
16 mm. — 8 mm.
Black & White and Kodachrome
Write for our new illustrated catolog
STAHL
EDITING AND TITLING SERVICE
33 West 42 St. New York, N. Y.

CASH IN ON **WARTIME PHOTOGRAPHY**
—while preparing for sound future careers! Trained men and women photographers are needed now more than ever before. Qualify at largest, oldest school that has trained many of today's most successful photographers. Over 450 N.Y.I. trained men winning promotion, higher pay in photo divisions of Armed Service. Resident or home study courses. Big FREE book gives details. **N. Y. INSTITUTE OF PHOTOGRAPHY**, Dept. 105, 10 W. 33 St., New York, N. Y.

Ask Your 16mm Library for
"CHILDREN of the WILD"
ONE OF THE GREATEST PICTURES OFFERED
IN 16MM SOUND. YOU *SEE* AN EAGLE
KIDNAP A BABY!
ASTOR PICTURES CORP.
130 W. 46 ST. NEW YORK

IT'S Free
Wards 1943 Photographic Catalog

WARDS
1943
PHOTOGRAPHIC
CATALOG

Most everything you'll need, you'll find in our big 1943 Catalog . . . and at Wards moderate prices . . . either cash or Time Payment Terms. Order now and pay later. Get what you want while our stocks are still complete. Act Now . . . Get this money-saving 36 Page Free Catalog.

EQUIPMENT
AND SUPPLIES
★
EXHIBITION
FILM
ACCESSORIES

Montgomery Ward
PHOTOGRAPHIC DEPT. M-543A • CHICAGO, ILL.

The clinic

[Continued from page 183]

Danger Since there is a flood bulb shortage, many of us are placing bulbs closer to subjects in order to get equivalent illumination. This procedure is satisfactory in the main; but, when we were making some shots of the baby recently, we were alarmed when she started splashing in her tub. We suddenly realized that a heated bulb might shatter if any water should strike it; and, with the bulbs very close, the youngster might be injured. We suggest that parents guard against this danger by using diffusers, either commercial or homemade, that may be fastened to the outside edges of the reflectors. They would protect the bulbs and prevent injury to the subject, should the lamps be shattered.

Shooting black and white

[Continued from page 172]

carefully the exposure specifications of the manufacturer of the film that he is using. He must not forget that, while all outdoor Kodachrome is the same speed, almost every type of black and white emulsion is different. While it is best to use but one type of emulsion and to get familiar with what can be expected of it under all conditions, such a restriction is not always practical. Some subjects require fast film, while less expensive film is preferred for average outdoor filming.

In color filming, the best results are to be had by shooting with the sun directly behind the camera, for flat, even light gives the most uniform color. Color models the subject, and there is no special need for careful lighting to bring out detail and features. On the other hand, if a monochrome scene is given flat lighting, the results will be flat—an effect especially noticeable in cine portraiture. The features of the face of the subject will lack roundness and depth. Flat lighting produces bad results even in black and white shots of landscapes. Trees and foliage will appear as dark masses without detail or texture.

The flat effect can be avoided by changing the camera position in relation to the direction of the sunlight. If the sunlight strikes the subject at an angle of forty five degrees, a big improvement will be noted. It is often desirable that the sunlight strike the subject from the side, or even from behind, if the lens is properly shaded.

Portraits will be greatly improved by the forty five degree front lighting, but the best cine portraits are made in light shade, for, then, the subject will not squint because of bright illumination. (See Frame 1.) One great advantage that black and white film enjoys over color is the fact that shots made with it in the shade have an attractive softness, while similar shots taken in color often will have a definite bluish cast because of the blue sky light from overhead. A blue skin tone is not beautiful, and, through experience, color filmers have come to avoid portrait shots in the shade.

Probably the first disappointment that a newcomer to black and white filming will meet is the appearance of washed out skies—almost white on the projection screen. He will remember the pleasant, soft clouds against the rich blue that he saw when he was shooting, and he will sigh for color film. He will note that, on the screen, the clouds are almost invisible and, to make matters worse, he will discover that the sky area, being almost transparent film, will show dust and scars on the surface of the film to an alarming degree.

The solution for the difficulty, of course, is a filter. Filters are inexpensive and easy to handle, in spite of the fact that the technique of their use was made to appear quite complicated in the older discussions of photography. In the old days, the man who owned the most filters was generally considered to be the most advanced movie maker. But, now we know that collecting numerous filters adds to the confusion of the cameraman.

For ordinary outdoor filming in black and white, only one filter—*a medium yellow filter*—is needed. There are two important things to know about this filter. First, what it does; it causes the blue of the sky area to register in a darker shade of gray than it would were a filter not used. The sky is given a pleasant gray tone, rather than a very light, washed out appearance. Since the filter makes the sky darker, it causes the white clouds to stand out more. Were it not for the filter, the white sky and white clouds would merge. The effect of the medium yellow filter is illustrated in Frame 3, while the effect without a filter is shown in Frame 2.

If the sky is filled with clouds or if it is overcast and gray, the filter will give little result, since its effect is on the *blue* of the sky. Of course, it affects other colors in a scene, too, but the result is negligible.

The second important thing to know about the filter is its factor in regard to *the film that is being used with it.* The factor, which varies with different films, merely indicates the extent to which exposure must be increased, to compensate for the amount of light that the filter holds back. A filter is much like sun glasses that one wears at the beach; it dims the scene somewhat, and, unless one were to open the lens a little wider to compensate, we should have underexposure as a result.

With most panchromatic films and most medium yellow filters, it is necessary to open the lens a stop or so over the normal correct exposure. Thus, if *f*/11 were the normal correct exposure, the lens would be opened to *f*/8, to compensate for the presence of the filter.

People used to be extremely precise about filter factors, and they would note factors down to the fourth decimal place, or so; but years of experience have taught us that such care is not necessary. A quarter stop difference in exposure will not make any appreciable difference in black and white results.

A red filter gives a more spectacular effect than does the yellow one. Frame 4 was made with a red filter, and, when you compare it with Frame 3, it is easy to see the effect of the darker sky.

Some movie makers use a green filter when they film shots filled with foliage, for such a filter lightens the scene and produces a better separation of tones. But most filmers do not get beyond the yellow and red filter stage.

Yellow filters have another use in addition to darkening the sky; they cut down the effect of haze in distant shots, and they should always be used with a telephoto lens in outdoor filming. Yellow filters are helpful, also, in serving as a neutral density filter. Should you have ultra fast film in your camera, because you have been shooting interiors, and should you want to film outdoors in bright sunlight, you might find, to your astonishment, that your meter reading required an exposure that was less than the smallest diaphragm opening on your camera. Then, you can add the yellow filter and reduce the light sufficiently so that the smallest lens opening can be used satisfactorily. For example, if the meter calls for a stop of *f*/22 and the smallest camera opening is *f*/16, use a yellow factor that requires an extra opening of one stop. Then, *f*/16 will give you correct exposure. A yellow filter was used for this purpose in making the scene illustrated in Frame 5.

Filters are not expensive and, hence, it is wise to buy one of a good make and efficient type of mount. You will find a good assortment at any photographic dealer's store.

Although you may have been charmed by the beauty of color in your past shooting, do not be too dismayed if wartime conditions should limit you to black and white film. Well exposed monochrome has a "color" and richness of its own. A good black and white movie is an important addition to a program that otherwise would be all color. Variety is the spice of life.

CLASSIFIED ADVERTISING

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word **Minimum Charge $2**

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS SAYS: More than ever—Cine Headquarters. You can depend on Bass. USED 8MM. CAMERAS: Keystone 8, f/3.5 lens and case, $27.50; Cine-Kodak 8, Model 20, f/3.5 lens and case, $30.00; Revere 88 with f/3.5 lens and case, $39.50; Bell & Howell Companion Double 8, f/3.5 lens and case, $44.50. USED 16MM CAMERAS: Simplex Pockette, magazine load, Kodak f/3.5 lens, $27.50; Keystone Model A-3 f/3.5 lens, $31.50; Cine-Kodak Model E, f/3.5 lens, $37.50; Keystone Model A-7, 1″ f/2.7 fixed focus lens, $39.50; Bell & Howell Filmo 70A, Cooke f/3.5 lens and case, $47.50; Bell & Howell 121, 1″ f/2.7 fixed focus Cooke, case, $57.50; Cine-Kodak Model B, interchangeable lenses, with f/1.9 lens, $59.50; Bell & Howell Model 75, f/2.7 Cooke fixed, and case, $60.00; Cine-Kodak Model E, f/1.9 Kodak Anastigmat, $64.50; Victor 3 Turret, f/3.5 lens, focusing mount, $67.50; Simplex Pockette, with Kodak Anastigmat f/1.9, case $69.50; Cine-Kodak Model K, f/1.9 lens, $72.50; Cine-Kodak Model B, 100 ft., 1″ f/1.9 lens in focusing mount, interchangeable 3¾″ Wollensak f/3.3, with case, $98.50; Victor Model 3 Turret, 15mm. Wollensak fixed focus f/2.7, 1″ Wollensak f/2.7, 2″ Wollensak f/3.5 and case, $125.00; Victor Model 5, critical focuser, with 1″ Cooke f/3.5 fixed focus, 1″ Wollensak f/1.5 focusing mount, 3″ Berthiot Tele f/3.5, case, $157.50; Zeiss Movikon, Sonnar f/1.4, coupled range finder, with rear diaphragm ring and case, $392.50. LENSES: Hard-to-get Cine Lenses in stock. Focal lengths up to 6″ including Cooke, Hugo Meyer, Dallmeyer and complete stock of new Wollensak lenses from wide angle to 6″. Write for quotations. DESIRABLE ACCESSORIES: Bell & Howell Character Title Writer, latest model, with case, $25.00; old model, $15.00. Universal Titlers, made of aluminum, complete with magnifying letters, models for all standard cameras, each $6.95. Cinematographer's Handbook and Reference Guide in stock, $3.50. American Photographic Exposure Computer, $1.00. The Camera Photo Pocket Guide, $1.00. We buy 'em, sell 'em and trade 'em. Complete stocks of new Cine Equipment all makes. Send for Bass Supplementary List of Cine Equipment up to date. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ FOR sale: Bolex, Eastman, Nizo, Victor and RCA Victor Sound 16mm. cameras. Eastman 16mm. projectors. Eastman, Revere and Perfex 8 cameras, Eastman 8mm. projectors, Argus, Perfex, Foth Derby, Detrola, Candids. Many accessories including photoelectric exposure meters, Brown Titlers, Craig Viewer (used). CAMERA SHOP, Frankfort, Indiana.

■ BELL & HOWELL Model 129 silent, 750 watt lamp, 16mm. projector, like new, Magnalite condenser, 2 inch f/2.1 lens, 1600 ft. capacity, in case, $195.00. Write W. K. METZGER, 452 Market St., Sunbury, Pa.

■ EASTMAN telephoto lens for Model 60, new, $43.75; 3 inch Berthiot f/3.5 for 8mm., $42.50; Eastman 16mm. enlarger, $16.00; 16mm. Kodascope Movie Viewer, $21.35; 3 inch Ilex Teletar, 16mm. f/3.5, $35.00; Weston Cine meter, model 627, $13.75; Teletar 1½ inch f/3.5 for 8mm., $28.50; Fade-O-Scope, $5.00; 16mm. Craig Editor & Viewer, $47.50; Victor V, 3 lenses, like new, $175.00; seven speed Keystone 16mm., f/2.7, $44.50; Cine-Kodak "K" with case, new, $95.00; Bolex, Keystone, Revere & Cine-Kodaks, all models on hand. Franklin splicers, $4.49. Screens, tripods, splicers, rewinds and plenty of Castle subjects; add these priceless war films to your collection. Ampro sound projector, amplifier, Stromberg Carlson microphone, projector stand, 2 exciter lamps, $450.00 complete; B & H 750 watt proj. & case; Victor #3 cam., Cooke f/1.8 lens, screen; all like new, $300.00. WHAT HAVE YOU TO TRADE? YOUR USED CAMERAS & PROJECTORS ARE WORTH MORE AT WOLK'S. SPOT CASH FOR YOUR EQUIPMENT. "HONEST DEALING SINCE 1929." WOLK CAMERA CO., 231 S. Dearborn St., Chicago, Ill.

■ FOR sale: Cine Special, extra magazine, two extra lenses, case and filters, excellent condition. J. E. HAGAN, San Saba, Texas.

■ 16MM. sound on film recorders, complete Berndt Maurer Variable Area, list $1650.00. Canady Variable Density, list $1400.00. Will sell recorders only if wanted; make offer, no fair offer refused; guaranteed perfect condition. FILM ASSOCIATES, 429 Ridgewood, Dayton, Ohio.

■ EASTMAN Cine Special, f/1.9 lens and case, in good condition, $395.00; Bell & Howell 1200 watt, Model 130 silent projector, like new, $350.00; 70-DA Bell & Howell f/1.5 Cooke lens, hand crank built-in, like new, $250.00; 8mm. Bolex, brand new, with f/1.3 Laack lens, $257.50; 16mm. Bolex with f/1.9 lens, like new, $195.00; Victor Model 4, f/1.5 lens, turret front, like new, $147.50; Bell & Howell Model 70-A, like new, late type bronze finish, f/3.5 Cooke lens, $59.50; Bell & Howell Aristocrat, 8mm., f/2.5 Cooke lens, 1½″ f/3.5 lens, and wide angle lens, $199.50; Bell & Howell 16mm. Auto-Master, new, with f/1.5 1″ Cooke, $275.95; Steinman developing set, good condition, $45.00; 8mm. Eastman Kodascope Editor outfit, $48.50; 8mm. Bell & Howell Filmotion Editor complete, $83.50; Bell & Howell Recorder to attach to Utility or Master or Academy Filmosound, new, $112.50; Hugo Meyer Plasmat convertible lens set, consisting of 3½″ f/4.5, 4¾″ f/8, 6″ f/6.5, like new, $75.00. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 So. Fifth St., Minneapolis, Minn.

EQUIPMENT WANTED

■ ALL kinds of 16mm. sound equipment, films, shorts or features, reels, splicers, screens and accessories. MULTIPRISES, Box 1125, Waterbury, Conn.

■ WANTED: 1 inch super lens for Ampro projector (will eventually exchange 2 inch super lens). Also telescope lens for B. & H. Filmo. Also titler and enlarging device for 16mm. frames. BOX 451, Leominster, Mass.

■ WANTED: SOUND PROJECTORS—Highest prices paid. HARVEY R. IRIS, Box 539, Brockton, Mass.

DRESS UP YOUR FILMS

With the ACL Leader

THE FINISHING TOUCH IN a well edited and well titled film is the attractive and interesting introduction and end title that together make up the current ACL leader.

This ACL film badge of membership is a movie itself—it's animated, both leader and trailer.

League leaders are given free to every member when he renews his membership. They are offered to ACL members at the following prices:

8mm. 50c
16mm. 60c

AMATEUR CINEMA LEAGUE, INC.
420 Lexington Avenue
New York, N. Y.

■ CASH for Eastman, Craig, or Bell & Howell MOVIE VIEWER only or complete editor, DUAL TURNTABLE, and TELEPHOTO LENS for Eastman Model 60. R. W. SOCKWELL, P. O. Box 73, Navy Yard, S. C.

■ WILL buy at top price supply of new or used but still usable No. 2 Photoflood lights. YVONNE JONES, Room 540, 150 Fifth Ave., New York City, New York.

■ WANTED: Cine Special camera, accessories; Rolleiflexes and Eyemo cameras; Weston, G. E. exposure meters. MOGULL'S, 68 W. 48th St., New York City.

■ WANT late model Bell & Howell "Auditorium" Filmosound projector. Will trade like new Eastman FB-25, dual speakers, & accessories. Also want Eastman UA motor for Cine Special. Also want 16mm. picture-sound editor. Also want blimp for 200 foot Cine Special. Cine equipment of all kinds purchased. MOVIE MAKERS MART, 1771 East 12th St., Cleveland, Ohio.

■ CINE Special, accessories, Bell & Howell 70DA, lenses, sound and silent projectors, 16mm. and 8mm. Immediate cash. MINIATURE FILMS SUPPLY CO., 723 Seventh Ave., N.Y.C.

FILMS WANTED

■ WANTED: 16mm. Kodachrome (rent for reprinting, or purchase) on Southern farming—tobacco, cotton, truck, dairying, beef, poultry, ROOM 231, Dept. Conservation and Development, Raleigh, N. C.

FILMS FOR EXCHANGE

■ EXCHANGE. Silent & sound pictures, also used sound features for sale, very reasonable. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ SOUND and silent films exchanged, bought, sold, rented. Bargains always. New free lists. FRANK LANE, 5 Little Bldg., Boston, Mass.

■ BUY MORE WAR BONDS and yet enjoy BETTER FILMS, by adopting our inexpensive exchange plan; Silent pictures—$1.00 reel; Sound—$2.00. Also sell. Free Catalogue. SELECTED SOUND programs, reasonable rentals. Send for Victory C Bulletin. BETTER FILMS, 742 New Lots Ave., Brooklyn, N. Y.

■ 8MM. FILMS! All major producers; new and used prints. Sales—exchanges—trade-ins. RIEDEL FILMS, Dept. MM-543, 3207 Joslyn Rd., Cleveland, Ohio.

■ JOIN Easy Way Film Library; exchange, rent 8mm., 16mm. films. Send 10c for Victory Bulletin, NU-ART FILMS, 145 West 45th St., New York.

FILMS FOR RENTAL OR SALE

■ 16MM. SOUND religious films, new and used; largest selection, lowest prices. Send for free list. MULTIPRISES, Box 1125, Waterbury, Conn.

■ COMPLETE 16mm. sound subjects, perfect, $5.75. Odd sound reels, $2.00. All sizes film bought, sold, exchanged. Catalogues, sample film, 10c. INTERNATIONAL MM, 2120 Strauss, Brooklyn, N. Y.

■ WORLD'S greatest 16mm. sound on film shorts with all the big name bands and stars, including Gene Krupa, Tony Pastor, Will Bradley, Tommy Reynolds, Ray Kinney, Cab Calloway, Johnny Messner, Charlie Spivak, Alvino Ray, Mitchell Ayres, Willie Howard, Lanny Ross, Gus Van, Barry Wood, Kings Men, Borrah Minevich, Hoosier Hot Shots, $7.50 per reel, state your choice. MULTIPRISES, Box 1125, Waterbury, Conn.

TRADING OFFERS

■ GOOD pistols, automatics and good rifles accepted in trade on Bell & Howell, Revere, and Eastman motion picture cameras. Spot cash paid for 8 and 16mm. cameras, projectors, lenses, sound projectors, and exposure meters. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 So. Fifth St., Minneapolis, Minn.

PERSONAL OPPORTUNITIES

■ DEVELOPMENT ENGINEER wanted with practical experience in 8 and 16mm. cameras and projectors. Permanent employment with large Chicago manufacturer now engaged in 100% war work, with assured post war production. Excellent opportunity and substantial salary for right man. In first letter give age, experience, education, present employment and other qualifications. All correspondence held in strictest confidence. Our organization knows of this ad. BOX 242, MOVIE MAKERS.

Des Moines Tribune
Yanks Invade Africa!
Powerful Force Opens Second Front in French Colonies
Americans Charge Across Algerian Beach
Crack Troops In Spearhead Of U. S. Drive
Tens of Thousands More on Way
Axis Hit at Weak Point By Invasion
House Republ
Glad Th

"Within the hour"— through Kodak and Wirephoto you SEE the news happen

It's a "hot news" photograph.

It is wrapped around a cylinder, locked in a machine about the size of your cabinet radio. The flick of a switch, and the cylinder begins to turn.

The same switch starts similar cylinders, each with a wrapping of photographic film, in scores of other cities, where newspapers use the Wirephoto service.

Have you seen the cylinder record revolving under the needle in a modern dictating machine? That illustrates how the cylinder in the Wirephoto sending machine spins under its recording "needle". . .

But the needle is a noiseless ray of light.

It lights a tiny path around the spinning cylinder. Over and over, 200 turns to an inch. And the reflection of this light from the picture is actuating a photoelectric cell which converts the reflected rays into electric impulses.

In each receiving machine, these electrical impulses control a neon light. Through a powerful lens, this light is focused to a pinpoint path around the film. As the film is exposed to the light, it becomes a practically perfect negative of the positive picture in the sending machine.

"EXTRA! EXTRA!" If the event is big enough, and censorship permits, "within the hour" you see in your home-town paper the pictures which a news photographer snapped hundreds or thousands of miles away.

Associated Press Wirephoto, with Kodak's help, within a few short years has brought the electrical transmission of photographs from comparative crudity to its present near-perfection.

KODAK'S PART WAS . . .

to produce a photographic film with qualities unlike any other, which would "process" in a fraction of the usual time . . . and a lens of sufficient power to focus the faint gradations of "cold" neon light on a pinpoint of spinning film, with complete fidelity.

The job has been done so well that you can see little difference in quality between a picture snapped in North Africa—and transmitted by wireless and wire—and a picture made in your city, and delivered to your newspaper on the original film.

Portable sending machines—the size of a suitcase—have recently been perfected. They can send out a photograph or map over any telephone or radio transmitter.

WHAT DOES THIS MEAN TOWARD FIGHTING THE WAR? News pictures for us at home, of course, with all the importance to public morale of getting the news while it's "new"...

Plus the vital new "time" factor in strategy—the ability of those in our Command, with today's battle scenes and maps before their eyes, to direct now the next movements of troops and ships and planes.

The details are confidential, but you can be sure that our Army and Navy are using this "weapon against time" to the limit . . . Eastman Kodak Company, Rochester, N. Y.

Serving human progress through Photography

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

★ MAKING COAST GUARD MOVIES

• How the cameramen of the Coast Guard film convoy and other services for news releases and short subjects.

★ KNOW YOUR PROJECTOR LAMP

• Explanation of principles underlying the design and manufacture of all types of projection lamps.

★ *Fantasy in models*

• A trip to Mars filmed in models with clever trick work, moving camera shots and unusual musical score.

★ RECORDING THE CHURCH

• How one cameraman made a complete church film. Suggestions for recording all types of church activities.

★ SCENARIO FOR CHILDREN

• Scenario with surprise ending that anybody can film. Cast: boy, girl and dog.

JUNE, 1943 **25c**

"He Wants MORE HOME MOVIES ...says it's easy to have them projected in camp"

HOW the boys in the service do appreciate those movies from home!

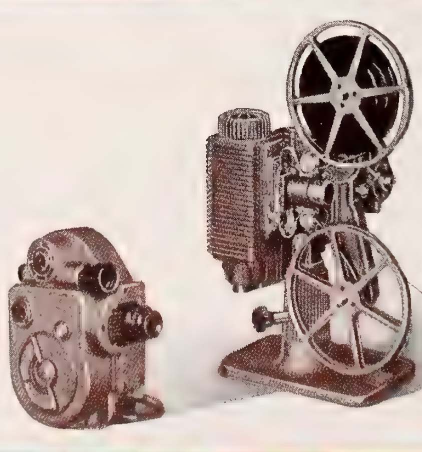
There is no finer service that an amateur movie maker can render than taking movies to send to men and women in our armed forces. To those who are away from home in training camps, ***motion pictures*** are like ***The Magic Carpet*** of Sindbad's famous legend. They erase distances and bring from hundreds of miles away the loved ones he longs to see. There on the screen, through the modern medium of home movies, the service man can watch his family and friends walking, playing, working in the garden and actually doing the things about which they have written him.

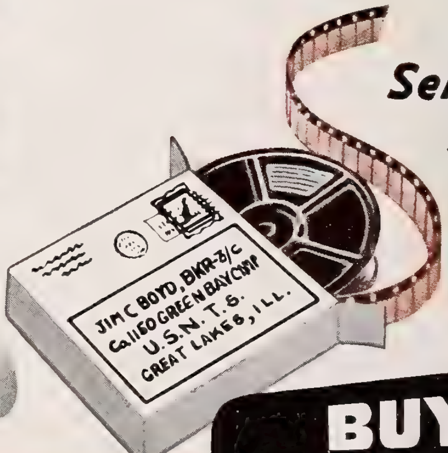
Because ***8 mm*** projectors are available in practically every camp and U. S. O. center, these thrilling life-like home movies can be enjoyed again and again. Wherever the service man or woman may be transferred, the compact reels of 8 mm film can be carried easily and take up little space among personal belongings.

If you own a movie camera and take movies for friends', relatives' or neighbors' sons or daughters who are in the service, you may be sure that you are really helping the war effort—that you are using precious film for a worthy cause. ***8 mm home movies cost little*** (only about 10c per scene), but they bring happiness that can't be measured in monetary value. Revere Camera Company, Chicago, Illinois.

SHARE Your Pleasure In Your Movie Equipment!

Because most manufacturers of movie cameras and projectors, like Revere, are engaged 100% in war work, the supply of equipment just won't go around to **everyone** who wants it. It is especially necessary, therefore, that **everyone** who owns a camera or projector **share his pleasure** in it with others. Your **Revere 8 mm Camera and Projector are sturdily built** to stand the extra service of wartime sharing. Use your Revere Projector as often as you like to show movies for service men and women, movies for Civilian Defense and Red Cross activities.




JIM C BOYD, BKR-3/c
Co. 1150 GREEN BAY CMP
U.S.N.T.S.
GREAT LAKES, ILL.

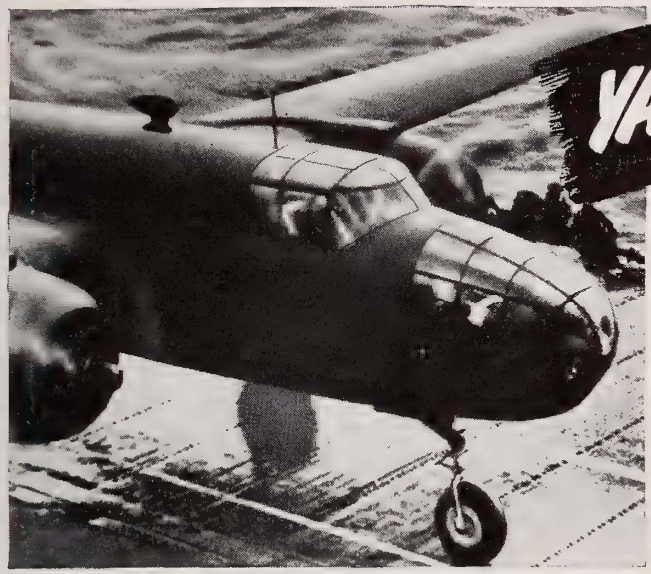
Send Him MOVIE
Once a
Month!

BUY WAR BONDS *Every Pay Day!*

Revere 8 MM

Quality Home Movie Equipment

NOW! OWN CASTLE FILMS OF YANK VICTORIES!

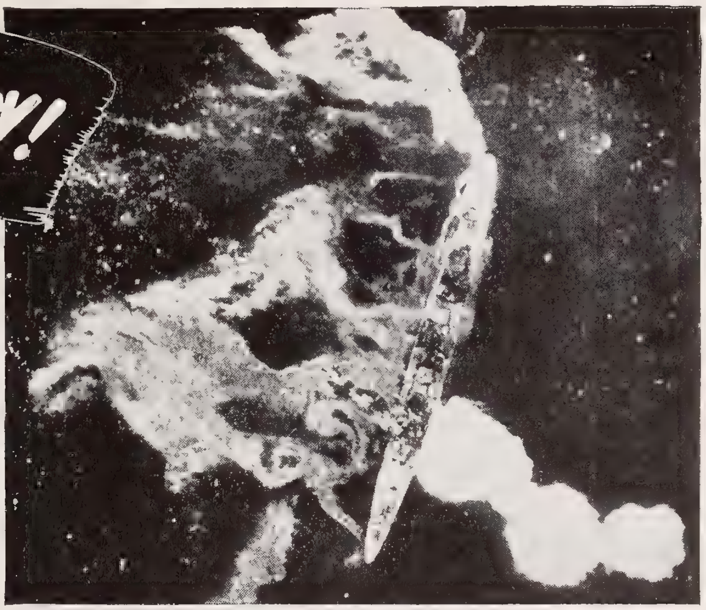


YANKS BOMB TOKYO!

HERE'S a thrilling record of Doolittle's historic flight! See the amazing details of the start of the Tokyo raid! See the guns of the storm-tossed "Shangri-La" blast a Jap patrol boat from the raging sea! Then—the astounding take-off of the giant bombers.

Cheer with the Hornet's crew as the big planes clear the deck and head for Tokyo! See the dramatic end of this history-making flight in China as Madame Chiang Kai-shek decorates General Doolittle and his heroic men! Own this sensational movie! Show it now!

BISMARCK SEA VICTORY!



FLY with MacArthur's fighting Yanks! Join the American bombing crew! See the sinister Jap armada! Then, like an avenging thunderbolt hurl your plane into action! Press the bomb button. See an enemy ship go up in flames! Shoot down a Zero!

See ship after ship in the Nip flotilla bombed to destruction! See battered and burning hulks litter the sea! Land-based planes versus seapower, with airpower scoring an amazing victory! Here is the record of the destruction of 22 Jap ships, 102 Jap aircraft, 15,000 Japs! It's an American epic! Own it now!

Each a complete and separate movie of a major battle action

FREE! Castle Films' War Films Folder, describing movies of every important battle action of World War II. Let it help you start your film library of World War II. Check below to receive it.

CASTLE FILMS INC.

RCA BLDG. NEW YORK
FIELD BLDG. CHICAGO
RUSS BLDG. SAN FRANCISCO

**DON'T WAIT! SEE YOUR PHOTO DEALER—
OR SEND HIM THIS HANDY ORDER FORM TODAY!**

8mm 16mm

All Castle 16mm. films are Vap-O-Rated. All Castle 8mm. films are also treated.

ORDER FORM

Please send Castle Films in the size and length indicated.

Name
Address
City
State MM-6

	8MM. SIZE		16MM. SIZE		
	50 Ft. $1.75	180 Ft. $5.50	100 Ft. $2.75	360 Ft. $8.75	Sound $17.50
Yanks Bomb Tokyo					
Bismarck Sea Victory					

Remittance enclosed ☐
Ship C.O.D. ☐

Send Castle Films' FREE War Films Catalog ☐

Put Color in your black and white movies with

Cine-Tintors

Set of 4 Monochrome Projection Filters

Black-and-White Cine-films will screen in greater glory, if tinted by the simple expedient of slipping one of the coloring filters over the front of the projection lens.

For instance, blue for snow-scenes and sea, red glow for sunsets, green for masses of forest and lawns, mellow yellow for late afternoon and even to "warm up" Kodachromes.

The four tints of the set will lend new enchantment to old reels which can be brought to the screen again "looking different."

The six adjustable prongs of the mount will make a perfect fit, secure and yet easily detached.

Four Popular Sizes
(Order by Size)

22MM.
*Keystone 8mm. *E. K. Mod. 80

27MM.
*E. K. Mod. 70 *Revere

32MM.
Keystone A-75-16mm.
*E. K. 16-10 *B. & H. 8mm.

38MM.
B. & H. 16mm.
Keystone A-82 *Ampro

$2.95

* *Adjust prongs*

Mail Orders Filled

Willoughbys

110 West 32nd Street, N. Y.
World's Largest Camera Store
Built on Square Dealing
Established 1898

WASHINGTON FILM NEWS

Latest reports of government use of movies

WILLIAM M. NELSON

16MM. COMES OF AGE

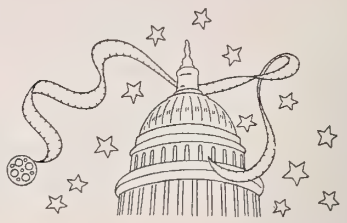
At the end of World War I. 16mm. cinematography had not even been born. Today, a little more than twenty four years later, it has grown into a lusty and vigorous adult, and a fairly precocious one at that.

We have mentioned in this column, from time to time, many of the jobs being performed by 16mm. equipment for the government and the armed services. The list is impressive: 16mm. film, sprocketing past the lenses of countless projectors, is showing the operation of guns and the men who run them; it is describing, with a patient and consistent earnestness, the workings of gun sights and direction finders; it is unfolding the characteristics of territories as yet unoccupied and the manners and customs of their inhabitants; it is demonstrating the death dealing devices of hand to hand combat and warning against the dangers of venereal disease; it is enabling complex engineering charts and diagrams to become simple and vivid—and it is keeping our fighters in far away outposts from forgetting what Hedy Lamarr looks like. In short, it is doing everything required of it.

The part that 16mm. is playing in and for the war indicates interesting vistas for the post war rôle of the substandard film art. We mentioned last month that Walt Disney saw fit to film a large portion of his *Saludos Amigos* on 16mm., and to enlarge it for theatrical release. Cinematographers making film studies of the war at the front are finding that 16mm. equipment is much more portable than is 35mm., and they are finding, further, that, given the same care, it will do just about as well. This applies to color, where the single color reel makes possible a mobility that would be impossible with 35mm. three negative cameras.

Looking vaguely at what we have been able to see outside of Washington and looking more closely at what we have seen in Washington, it seems to us that it is about time to announce that 16mm. has come of age and that, when this full grown adult comes home from the wars, he is going to put up an awful fight if, after all he has been through, somebody tries once again to deck him with swaddling clothes and squeeze him into a play pen.

"PRELUDE TO WAR"



It appears, as we write this, that Lieutenant Colonel Frank Capra's *Prelude to War*, a film made originally by the War Department's Special Services Division for the orientation of United States troops, will be given theatrical release late in May. The film has been completed for some time, but it has been the subject of argument among the Army, the War Activities Committee and the OWI. Lowell Mellett, chief of OWI's Motion Picture Bureau, was not in favor of theatrical release for the film, but, after some time, he apparently was overruled by the OWI chief, Elmer Davis, who thought the film to be highly appropriate cinema fare. While distribution will be on a voluntary basis, current indications are that it will receive wide circulation. It is, moreover, more than likely that, if this film is successfully received, others in the Capra orientation series will be released. Three others, already completed, are *The Nazis Strike*, *Divide and Conquer* and *The Battle of Britain.*

TUNIS QUERY

Under the general heading of "What does a besieged population think about?," we offer the following item. On May 10, John MacVane, NBC overseas reporter, reported in a broadcast from Allied headquarters in Tunis that one of the first questions hurled by the eager citizenry at Allied troops as they marched into the city was, "Are we going to see American films now?"

AS WE GO TO PRESS: A boom in short subjects is being reported by exhibitors in all parts of the country. Sales are some fifteen percent above last year. Chief reason appears to be the trend to single features. . . . Despite gasoline rationing, most of the country's almost 100 "drive in" theatres will open for the summer season. . . . Senator Byrd's Congressional Committee on non essential Government expenditures has asked for full information on how the OWI and CIAA motion picture bureaus have been spending their funds. . . . It looks as if those theatres who have not converted to coal by next

[Continued on page 227]

MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 18 June, 1943 Number 6

Washington film news . . . *William M. Nelson* 204

Closeups . . . 206

Para pacem, *editorial* . . . 209

Making Coast Guard movies . . . 211

A triple play film . . . *James W. Moore, ACL* 212

Recording the church . . . *K. Foster* 213

Fantasy in models . . . *Reginald McMahon* 214

That traitor spring . . . *Howard Thain, ACL* 216

Projection lamp lore . . . *G. A. Gauld, ACL* 217

News of the industry . . . *Donald Maggini* 218

Amateur clubs . . . *James W. Moore, ACL* 219

The clinic . . . *Kenneth F. Space, ACL* 222

New ACL director . . . 224

Practical films . . . *Donald Maggini* 225

Films you'll want to show . . . 228

Annual meeting of the ACL . . . 236

Free film reviews . . . 237

• ON THE COVER: Frames from *Carry the Fight*, produced by U. S. Coast Guard. Story on page 211.

Yakima Amateur Movie Club

"The End" title in "Sweepstake," Yakima Amateur Movie Club production; Paul Thompson, ACL, cameraman

ARTHUR L. GALE,
Editor

JAMES W. MOORE
Continuity Editor

KENNETH F. SPACE
Technical Editor

DONALD MAGGINI
Advertising Manager

MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year postpaid (Canada and Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies 25c (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1943, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to AMATEUR MOVIE MAKERS, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York, N. Y., U. S. A. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the mgaazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

MOVIE MAKERS:

Try these helpful hints on saving Photofloods..

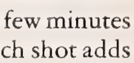
from the experience of FRED R. BILL, well-known Cleveland photographer.

"TURN off photofloods while making changes. A few minutes saved in the course of each shot adds considerably to the lifetime of a bulb.

"If possible, use a voltage reducing device on the lights, turning them down when not in use for making exposures. This will lengthen the life of the bulbs and still give sufficient light for focusing.

"Keep diffusing screens clean and free from the discoloration caused by scorching. A brown diffuser cuts out a lot of light.

"Keep reflectors clean and well polished, to get the maximum efficiency. Use bulbs until they burn out. Except in color, where fresh bulbs are essential, the blackening of a bulb will make so little difference in illumination that the latitude of modern films will easily take care of it."



Restricted today, G-E MAZDA Photo lamps will be with you again after the war

MAZDA Research leads the way

G-E MAZDA PHOTO LAMPS

GENERAL ELECTRIC

TUNE IN THE G-E MAZDA LAMP RADIO PROGRAM, SUNDAY EVENING, N. B. C.

Closeups—What filmers are doing

Reports keep coming in to ACL headquarters of more of the League's friends in the armed forces, generally accompanied by a statement that this magazine—which, come hell or high water, they insist on getting—is today about their only contact with their former hobby. Lieutenant Cecil M. Figueroa, ACL, now at Camp Ritchie, Md., complains also of missing the "bull sessions" following meetings of the Schenectady Photographic Society, ACL, where he served so long as chairman of the Cine Group.

Carl Anderson, ACL, on the other hand, not only insists on receiving Movie Makers, but on writing for it as well (see *Animating To Music* in the February number), despite his duties for the First Signal Photo Laboratory, United States Signal Corps, near Los Angeles. . . . Robert M. Coles, ACL, veteran secretary of New York City's Metropolitan Motion Picture Club and other half of the talented producing team of Cinecoles, has now joined his brother Charles in the Army, but so recently that we have no front report from him. A departmental carrier pigeon has been assigned to his trail.

In our first report on Lieutenant Commander J. W. Sovine, ACL, former president of the Indianapolis Amateur Movie Club, we told you how he had been assigned to the United States Naval Hospital, at San Diego, from whence he had reported to his club colleagues back home, in the film, *You Will Proceed* . . . It now appears that Commander Sovine has found ample time (if not entirely ample film supplies) to continue production while on his new job. *Pacific Suite*, a supplementary report to *You Will Proceed* . . ., is the latest edition, designed specifically to describe his current environment. Like Gaul, it is divided into three parts—*The Navy* (officer friends and hospital grounds); *Along The King's Highway* (old Missions) and *The Jewel* (La Jolla, Sovine's present residence).

Movie Makers deeply regrets to report the death of George Blaisdell, formerly editor of *American Cinematographer*. Mr. Blaisdell was a pioneer in motion picture journalism. He was editor of *Motion Picture World* and of *International Photographer*, and he had served on the staffs of *The Billboard*, *The Hollywood Reporter* and *Variety*. In the two years before his death, he contributed a number of articles to Movie Makers. Mr. Blaisdell was respected and admired by everybody who met him in the publishing and motion picture fields.

We have on hand a number of requests for aid, and we present them for your attention forthwith. F. H. Holman, ACL, 4108 Ardmore Road, South Euclid, Ohio, is in the market for a moderate amount of 16mm. color footage of the Taquahmenon Falls, of the same river, in northern Michigan. His camera jammed at that spot during a late vacation. . . . The North Carolina Department of Conservation and Development, in the person of Ben M. Patrick, at Raleigh, is interested in similar clips on all phases of Southern farming—tobacco, cotton, truck, dairying, beef and poultry — preferably within North Carolina. Please address both these applicants directly if you have anything to offer.

Not pictures, but projectors — 16mm. sound on film only—are the need of the San Diego Community Film Forum, in Southern California. Their plan is to bring educational film entertainment to more than sixty war housing centers located in San Diego County, from Del Mar to Palm City, and you can see what that would mean in the way of 16mm. sound projectors and operators. Offers of machines and manpower (or either separately) must be made on a volunteer basis, although the forum guarantees to replace all lamps or amplifying tubes burned out while in their service. William C. Dempsey, ACL, is serving as chairman of the forum committee. Your offers of aid should be addressed to Harry Hall, c/o U.S.O. Club, 1115 8th Avenue, San Diego, Calif.

If you are planning (or are already engaged in) the production of a film of your Victory Garden, you may wish to contemplate the fate which has descended on George Mesaros, ACL, of Elmhurst, N. Y., because of such innocent temerity *last* summer. The pictorial result was *Back To The Soil*, running a bare 400 feet of 16mm. Kodachrome. The first thing that happened because of it was that this magazine burdened him with a Ten Best award. Immediately, as a result, Mr. Mesaros found himself practically in the entertainment business. Sailors, soldiers and even Boy Scouts have seen *Back To The Soil*. Even moving to his summer place at Long Beach has been of no avail to the hard pressed producer. About 250 marines immediately got the situation in hand and demanded a screening at their local U.S.O. clubhouse. Mr. Mesaros, who is a gentle, unselfish soul, takes it all philosophically, in fact happily. . . . But don't say we haven't warned you.

Make every foot count

THESE days—with less film available—you don't want to muff a single scene. So—try a film that amateurs have long relied on for clear, sharp results: Agfa Ansco Hypan Reversible.

Hypan is panchromatic. It has plenty of speed for average outdoor shooting, or for much of the indoor work you may do. In addition, its fine grain and its antihalation coating both contribute to the final gem-like brilliance characteristic of Hypan when it is projected on a screen.

Next time—try Hypan. Meanwhile, if you have any technical questions on films or emulsions, ask us. We'll do our very best to answer them for you. Address your letter to: **Agfa Ansco Information, Binghamton, N. Y.**

Agfa Ansco

8 & 16mm.

HYPAN

REVERSIBLE FILM

KEEP YOUR EYE ON ANSCO—FIRST WITH THE FINEST

OFFICIAL U. S. ARMY AIR CORPS PHOTO

Portable photographic laboratory. In time of battle, U. S. Army planes take pictures, develop them in the plane, and then drop them over a field headquarters, for the use of the commanding officer. In World War I, it would be many hours before generals got photos they wanted of enemy territory.

Now Serving Uncle Sam...

The New... High Speed **RAPAX SHUTTER**

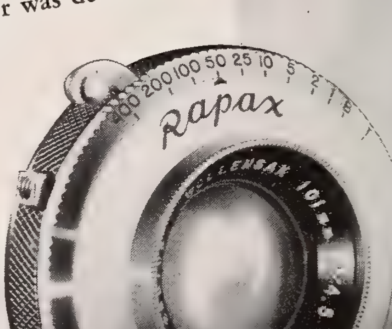
★ NEW SETTING TYPE SHUTTER ★ ACCURATE EXPOSURES TO 1/400 SECOND

HERE'S A BETTER SHUTTER FOR YOUR CAMERA AFTER THE WAR

- The new Wollensak Rapax shutter has been developed after many years of research in high speed shutter design. The Rapax not only gives *high speed exposures* . . . it gives *accurate* exposures from 1 full second to 1/400 second; and it can be used with practically all flash synchronizers.

NEW TYPE BLADE ARRESTOR

- One of the important features of the Rapax shutter is the Blade Arrestor Device. This special new type Blade Arrestor was devised to eliminate the use of a spring control—making possible extreme speed and exceptionally accurate exposures with the Rapax.
- After the War the Rapax will be available in several sizes to fit all popular focal length lenses.
- This is but one of many fine Wollensak products now being developed for you.



Wollensak

ROCHESTER, U. S. A.

PARA PACEM

THE sharp effect of the war on all parts of our national life has made it necessary to reverse an old saying, so that it works both ways. For years we have been told to prepare for war in time of peace. Now, so generally disrupting is this total war of the new model, that we must prepare for peace in time of war.

This preparation for peace must not only look forward to international and national adjustments. It must be a preparation of every individual as well. There are few business enterprises and few occupations that have not been changed already by war conditions. On all sides we hear warnings of still greater change. It is unintelligent to believe that the war's end will bring for any of us a simple return to the lives we led before Pearl Harbor. None of us knows with any degree of certainty that the old life will be possible.

If we have any avocational skills, now is the time, while the war is still on, for us to bring them to a state of earning readiness, if we have not become a part of the armed forces or have not undertaken specific war work. These are the days to put out a sheet anchor to windward with our hobbies, if these hobbies are capable of gainful results. If we should find, with the war's end, that our regular livelihood has disappeared, additional skills may be the means of our escaping want and avoiding the indignity of charity.

Movie making is one of the skills that are certain to have extensive fields after the war, because the great serviceability of substandard film has already been established by many government units in the present war effort. One does not have to be a prophet to foresee that 16mm.—and possibly 8mm.—filming will find a large number of serious uses in the world of tomorrow. Already the substandard sizes are no longer thought of as exclusively amateur tools.

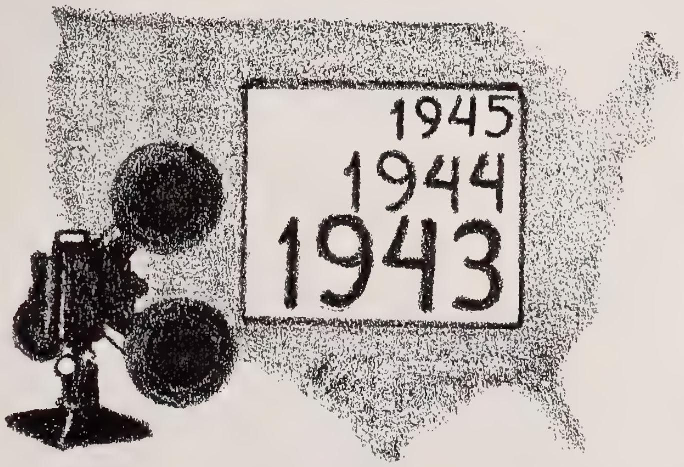
The prudent movie maker will increase his skill in filming—just in case. He will consider a delightful hobby as a possible breadwinner for the days to come. He will hunt for opportunities to gain experience in filming for governmental and civic enterprises, in which he is likely to find film more easily available than for entirely personal projects. If he cannot do actual shooting, he will use his spare time in studying the art of cinematography from the books and magazines that are available to him. He will omit nothing that he can reasonably do, to make himself a more competent filmer.

There need be little fear that returning soldiers and sailors will more than meet the demand for competent movie makers. There will, it is true, be many men who will return to civil life with experience in some phase of picture making, but theirs will mostly have been a special training, as small cogs in a large and complex wheel, and they will lack the "soup to nuts" experience of the personal filmer who knows how to undertake a movie project and to carry it through without aid.

Such a course of self training and careful study will not only give us another skill that will be in real demand. It will also give us that much needed relaxation and mental release that we must have in these difficult days. Here, then, are two excellent reasons why we shall find it advisable to make ourselves better movie makers and, in war, to prepare for peace.

ACL

The AMATEUR CINEMA LEAGUE, Inc. *whose voice is* MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*



Hiram Percy Maxim, Founder

DIRECTORS OF THE LEAGUE

STEPHEN F. VOORHEES, *President*	New York City
JOHN V. HANSEN, *Vice President*	Washington, D. C.
ETHELBERT WARFIELD, *Treasurer*	New York City
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
H. EARL HOOVER	Chicago, Ill.
HAROLD E. B. SPEIGHT	Canton, N. Y.
PHILIP N. THEVENET	Dallas, Texas
FLOYD L. VANDERPOEL	Litchfield, Conn.
ROY W. WINTON, *Managing Director*	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

Amateur Cinema League offices are open from
9:00 A.M. to 5:00 P.M., Mondays through Fridays

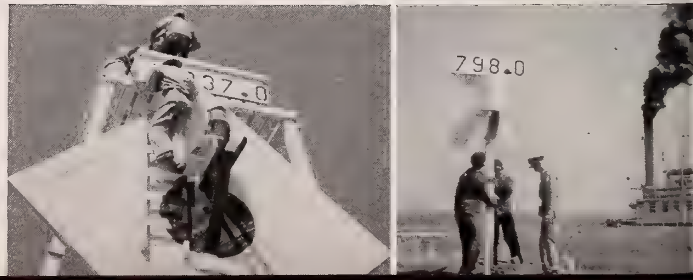
U. S. Coast Guard Official Pictures

COAST GUARD
AUXILIARY

CARRY THE FIGHT

• Frame enlargements (35mm.) from current Coast Guard pictures. *Coast Guard Auxiliary* tells of civilians at work with the service. *Carry the Fight* shows the important service of convoying performed by the Coast Guard. Rescues, actual battles and use of depth bombs (see cover) are included. *Mississippi Blackout* shows how navigation lights are shielded and other work is carried on in inland waterways.

MISSISSIPPI BLACKOUT



MAKING COAST GUARD MOVIES

How a small group tells a great story on film

ACTUALLY, events make the Coast Guard's movies—Coast Guard cameramen just film them. A great proportion of the motion pictures released by the Coast Guard originates with deeds of heroism or with special duties of the service which would be of interest to the public. The titles of the following films available for current release indicate the various phases of Coast Guard activities shown in them.

Men of the Coast Guard—Coastguardsmen and their duties.

Coast Guard Academy—the training of officers.

Mississippi Blackout—shielding navigation lights and other important work on inland waterways.

Coast Guard Auxiliary—civilians work with the service.

Semper Paratus—the Coast Guard song in pictures.

Carry the Fight—Coast Guard convoy story.

Films in production for early release are:

Training Station—wartime training of fighting men.

Coast Guard Reserve—civilian ships at war.

Port Security—guarding a great port's wartime shipping.

Of most immediate importance to the public are the films made by cameramen at sea for theatrical newsreel releases. Most recent of these "on the spot" reports came from the Cutter *Campbell*, whose photographic officer filmed the story of her heroic action against a nest of enemy submarines. And there will be more stories like it—from Africa, from the Pacific and from the North Atlantic—stories of Coastguardsmen in action against the enemy, enough stories, we hope, to dispel forever any lingering impression in the mind of any American that the Coast Guard stays at home.

Briefly, Coast Guard motion pictures are pointed first toward news, then toward telling stories of the service, in the form of short subjects.

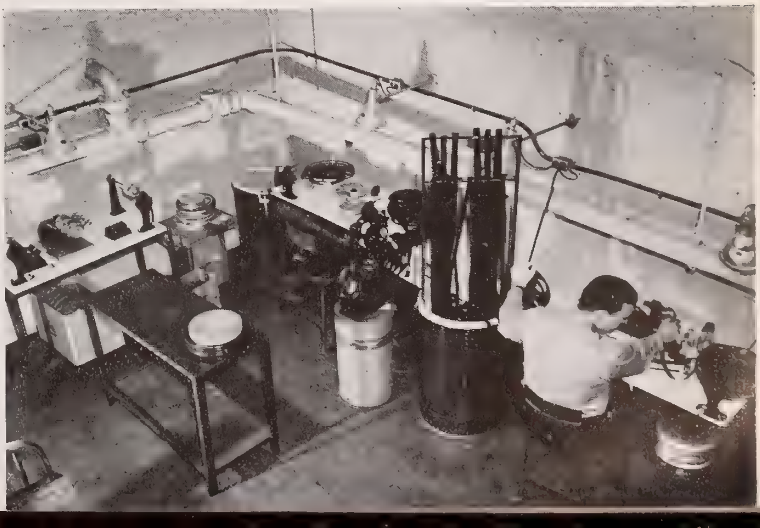
All motion picture production is under the direction of Captain Ellis Reed-Hill, public relations officer of the Coast Guard, who, in line with the Coast Guard's policy of keeping publicity expenditures to a minimum, is maintaining a complement of motion picture camermen to less than a dozen men. From him, to cameramen both ashore and at sea, are sent instructions and directions for motion picture coverage of various convoys, patrols and other activities. The largest single detachment working on movies is located in New York City, as is the commercial laboratory which handles most of the processing of these official films.

After the cameraman on detached duty has shipped in his pictures, they are immediately sent to Washington for viewing, by both Coast Guard and Navy censors. They are then turned over to the newsreel pool, and the master negative and work print are sent to the New York unit for cutting into short subjects.

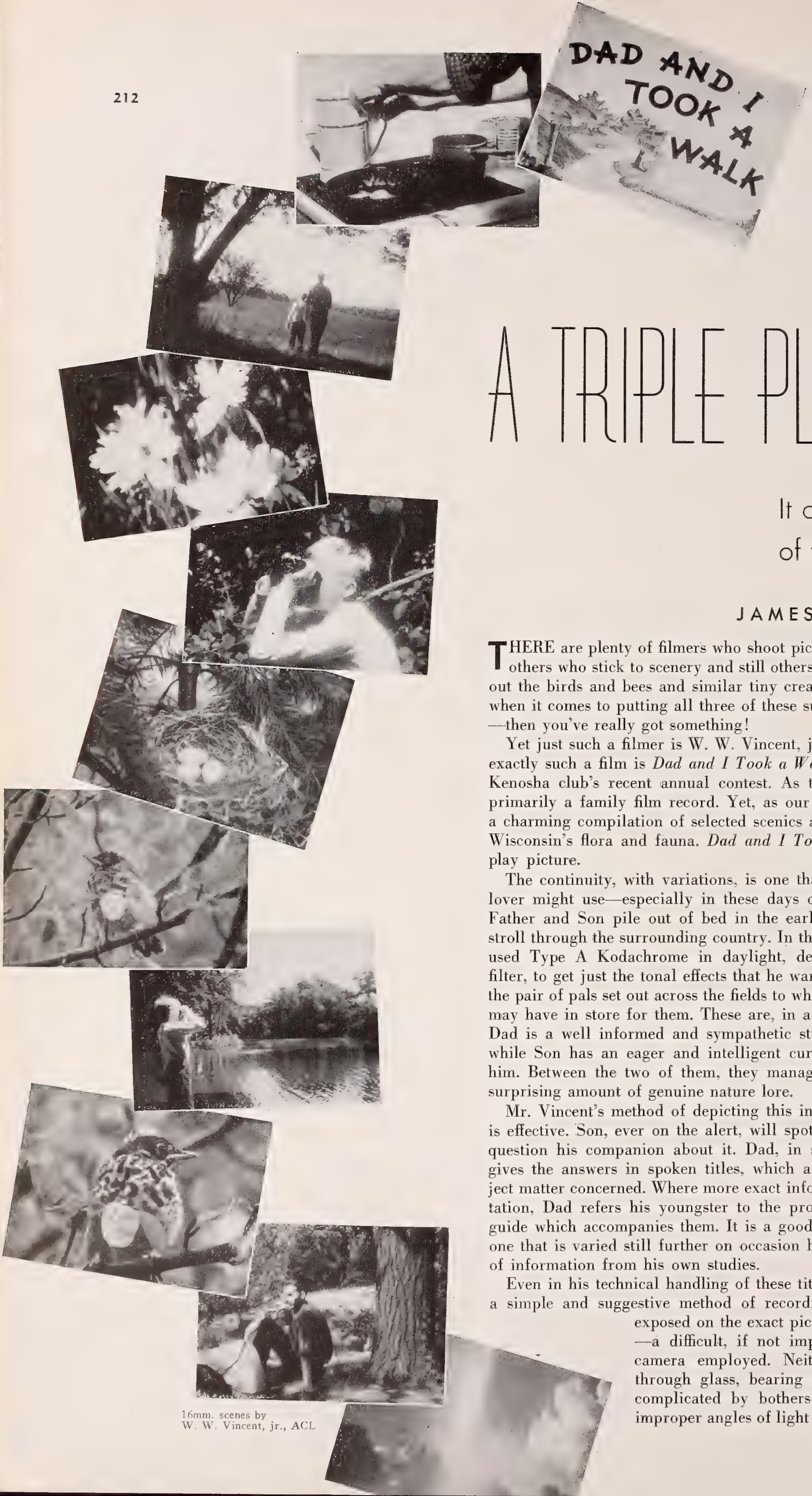
The equipment used by Coast Guard cameramen for field work is built around the Bell & Howell spider turret Eyemo, equipped with sets of lenses, from wide angle to six inch. For studio work and for handling scenes for which longer "runs" are required, the New York unit is equipped with a motorized Eyemo with both 200 and 400 foot magazines. Lighting equipment includes 1000 watt flood light units and spotlights of various sizes, from 500 to 1000 watts, all of which can be broken down for transportation in the radio equipped photographic truck.

Extreme portability is an all important factor in handling this lighting equip- [Continued on page 232]

U. S. Coast Guard Official Pictures



• Top, left to right, Photographer A. G. Bailey, Warrant Officer, and Lt. (jg) Ben S. Skellie. Below, Ben H. Joyce, P.M. 1st class, and view of an editing room of Coast Guard.



• Lead title and scenes from new type of family and nature film, "Dad and I Took a Walk."

16mm. scenes by W. W. Vincent, jr., ACL

A TRIPLE PLAY FILM

It combines three kinds of filming opportunities

JAMES W. MOORE, ACL

THERE are plenty of filmers who shoot pictures of their families. There are others who stick to scenery and still others—although but a few—who seek out the birds and bees and similar tiny creatures of our natural world. But, when it comes to putting all three of these subjects into one coherent picture —then you've really got something!

Yet just such a filmer is W. W. Vincent, jr., ACL, of Kenosha, Wisc., and exactly such a film is *Dad and I Took a Walk*, his first place winner in the Kenosha club's recent annual contest. As the title suggests, the picture is primarily a family film record. Yet, as our illustrations attest, it is as well a charming compilation of selected scenics and a highly competent study of Wisconsin's flora and fauna. *Dad and I Took a Walk* is definitely a triple play picture.

The continuity, with variations, is one that any family filmer and nature lover might use—especially in these days of war restricted subject matter. Father and Son pile out of bed in the early summer morn for a leisurely stroll through the surrounding country. In these first dawn shots, Mr. Vincent used Type A Kodachrome in daylight, designedly without the corrective filter, to get just the tonal effects that he wanted. After a steaming breakfast, the pair of pals set out across the fields to whatever adventures Mother Nature may have in store for them. These are, in a mild sort of way, considerable. Dad is a well informed and sympathetic student of Mother Nature's ways, while Son has an eager and intelligent curiosity in all that he sees about him. Between the two of them, they manage to impart through the film a surprising amount of genuine nature lore.

Mr. Vincent's method of depicting this information is as interesting as it is effective. Son, ever on the alert, will spot a new bloom or bird and then question his companion about it. Dad, in simple, non technical language, gives the answers in spoken titles, which are exposed directly on the subject matter concerned. Where more exact information is desired in the presentation, Dad refers his youngster to the proper pages in the standard bird guide which accompanies them. It is a good scheme, never overworked, and one that is varied still further on occasion by the boy, who volunteers a bit of information from his own studies.

Even in his technical handling of these titles, Mr. Vincent has worked out a simple and suggestive method of recording them. They are *not* double exposed on the exact picture footage to which they apply —a difficult, if not impossible, job with the magazine camera employed. Neither are the backgrounds shot through glass, bearing the title words, a method often complicated by bothersome reflections and glare from improper angles of light source.

[Continued on page 232]

Photograph by James W. Moore, ACL; 16mm. scenes by Donald Maggini

• Church architecture, as well as parish activities, makes an excellent cine subject. Choose viewpoints carefully and study buildings in detail.

RECORDING THE CHURCH

How one religious group was shown in its activities

K. FOSTER

IT ALL began when the pastor of our church, knowing of our interest in home movies, asked us to record part of a religious ceremony. We readily agreed and planned to shoot about 300 feet of film.

To avoid the ordinary treatment of a religious procession, we decided to use a variety of camera positions. One camera was set to film the entire procession from one spot, while the other was moved about, to get a series of different viewpoints—closeups of the participants coming from the rear door; scenes from a church window, high above the marchers; medium shots, with trees about the church lawn, framing the scenes; and, finally, scenes from just inside the church door, as the marchers came up the steps and entered.

When this little reel was projected later, it aroused such favorable comment and interest that the pastor appointed a committee to discuss the subject of movie work. As a result, we were given a commission to produce a complete record of the activities of the church.

The first thing we did was to prepare a scenario. We obtained from the pastor a detailed record of the founding and of the history of the church. After a week or more, we had our material planned, and we were ready to film.

Among the materials collected were several still photographs of early parish activities; so, we copied these to start our story. The original church had been in a remodeled tearoom in a private home. We filmed this. Then, since the present church was built on the site of a dense wood, we worked out a little sequence to symbolize that fact.

We filmed an architect's drawing of the church first, then shot a few scenes in a near by wood, followed by a closeup of the trunk of one tree. An axe was next shown, cutting into the tree, followed by a medium shot of some stumps and a scene in a small clearing. We then filmed a spot where the sod had been removed. Next we copied various still pictures of stages of construction. The sequence was concluded with a slow panorama of the church at the present day.

When this sequence was completed, we made a shot of the church sexton pulling the bell cord and a close shot, in the tower, of the bell tolling (nearly breaking our eardrums) and finally a shot at half speed, from the balcony, of the congregation at worship.

The next section of the film featured the church organizations. We made informal shots of the various officers, as they got out of cars, walked along the street or stood on the church steps. Each scene was followed by a portrait closeup. We endeavored to give each closeup a different background and lighting effect. We also made a scene that was symbolic of the work of each group—for example, in the Red Cross section, a woman in uniform is shown rolling

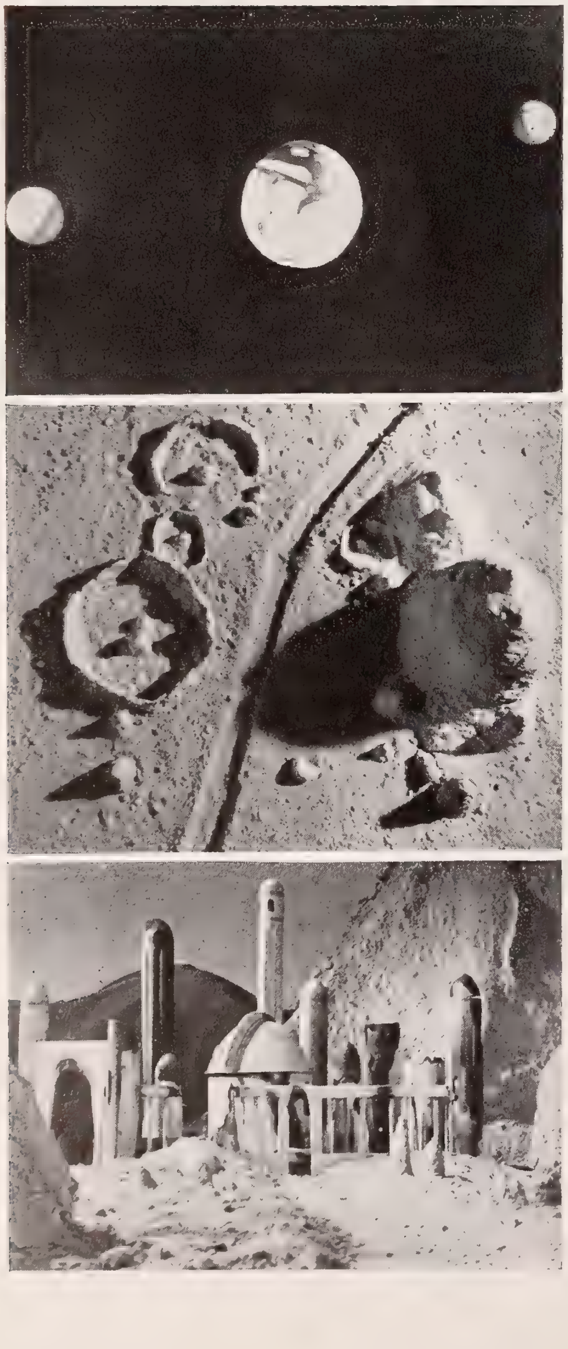
[Continued on page 229]

Fantasy in models

Miniature shooting produces film of unusual interest

REGINALD McMAHON

PLANNING to make a movie of Mars was fun. But actual filming in miniature was a difficult and arduous job. Although it ran only 500 feet, *Mars, A Fantasy Travelog,* was perhaps the most trying production ever undertaken by Adventure Pictures, our amateur motion picture organization. The picture is truly a fantasy travelog, as the film takes you to the ruddy planet, where deserts and ruins of a civilization are shown. There is a cut back in time, to show how the city once looked and how it was destroyed.



• The camera zooms towards Mars, to discover dried canals and arid landscape of the red planet. Traveling over surface of planet (in model), the camera discovers ruins of dead city by extinct volcano.

Reginald McMahon

Planning and preparation took nearly a year. The story had to be written carefully, so that it would not appear as ridiculous on the screen and yet would have a feeling sufficiently alien to the earth man to suggest another planet. Since the film is primarily a mood picture, it is intended to be extremely dramatic. If the pseudo scientific ideas of Hollywood were employed, the serious mood would be disturbed, destroying the purpose of the film. Rachmaninoff's and Moussorgsky's music is responsible for the entire mood of the picture. With the amateur's limitations of equipment and experience, it would be quite difficult to obtain the desired mood through the medium of the screen alone. Consequently, I think that, rather than the music being incidental to the film, the situation is reversed. The movie points out to the audience the subject, but it is the music that feeds the imagination.

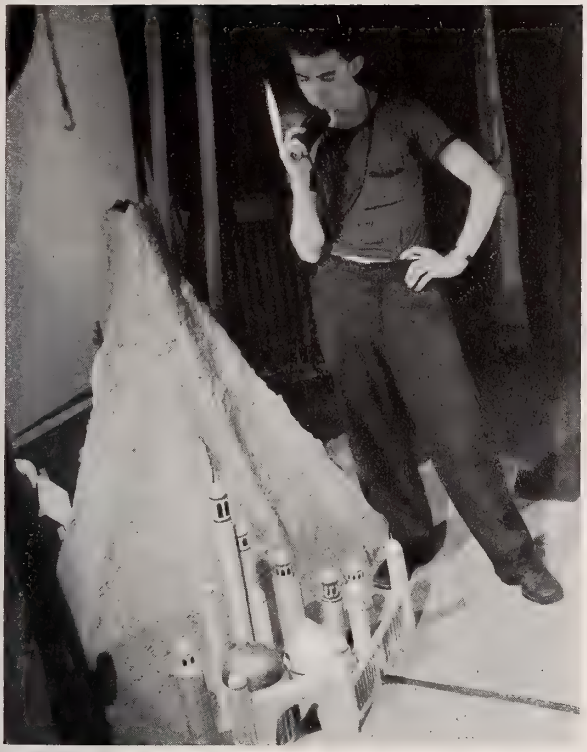
After completing the scenario, ideas and pictures suggested by the music were noted in the form of sketches. In this way, we had a clear picture of practically every scene to be filmed. Naturally, some ideas had to be discarded because of technical difficulties, but most themes were carried through.

Technical difficulties were many. For example, to simulate the darker atmosphere of Mars, we had to illuminate a white wall so that it would film gray. But the intensity of the illumination could never remain constant, because the exposure of the center of interest always varied. After many trials and errors, we found that the exposure for the wall would always be one stop less than the exposure of the center of interest.

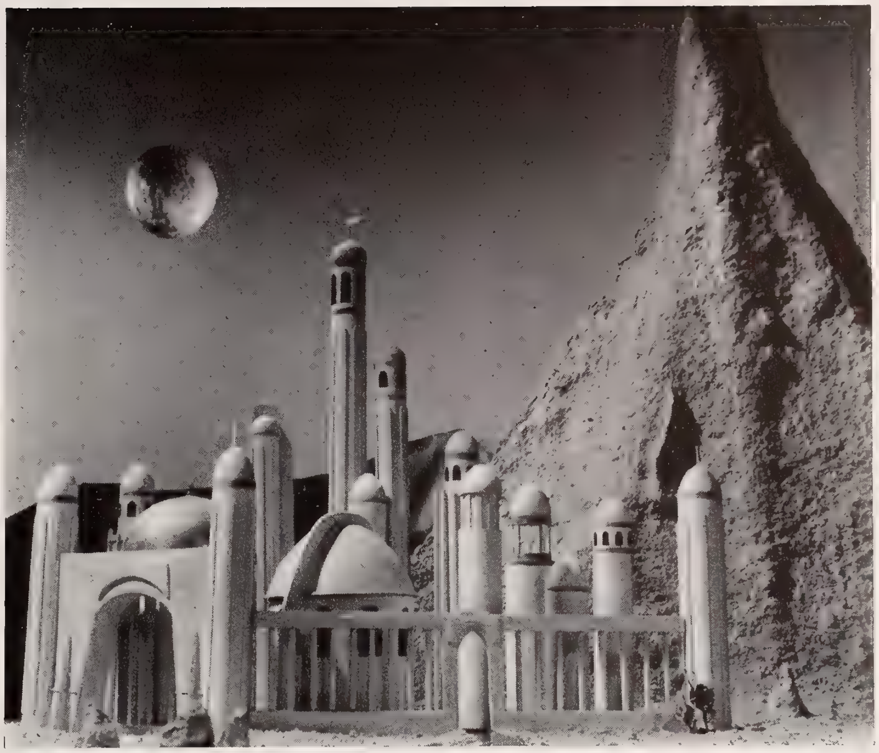
Perhaps the most annoying of difficulties was that practically all scenes in the picture were to be connected by dissolves. This fact meant, of course, that shooting had to be done in sequence. Direct cuts were used only where they would not interfere with the smooth flow of the music or where it was desired to "jolt" the audience for dramatic effect. Another problem was depth of field. Our first mistake, as is the case with most amateurs when they begin to film in miniature, was in constructing a set on too small a scale. The closer to the subject you get, the narrower is the depth of field. With a larger set, the camera could be brought further back, permitting more depth of field. Some of our scenes were filmed as close to the subject as two inches, with the background as far back as one to two feet.

Our equipment consisted of a Ciné-Kodak Special, a half inch lens, a one inch lens and a two inch lens. The two inch was used in "pan" shots only when the illusion of a dolly was desired, and practicability forbade such. The one half inch, or the wide angle, lens, when

Reginald McMahon



• Above, the producer of *Mars* studying model of mountain and Martian city.



• Above, model of city, before its destruction, as shown in flashback in time. Below, sandstorm, cracking city walls (done in animation) and a close view of destroyed city.

opened to $f/5.6$, gave excellent results. This lens was naturally used whenever possible, not only for its remarkable depth of field, but for the illusion of distance and perspective that it gives, especially in our numerous dolly shots.

Dolly shots proved to be still another problem. Since most of the scenes are static, we decided to use camera movement to give the picture life. We used several types of dollies, one being made from roller skates, which enabled us to work on the same level as the set. We invariably shot our dolly scenes at twenty four frames a second, in order to smooth out unevenness.

Sets in the film include mountains, deserts, an "ocean," a waterfall, canals and a city. Mountains, ocean and waterfall were molded from papier mâché (paper pulp). The basins of the sea and the waterfall were waxed with paraffin, so that they would hold water. Papier mâché, made from strips of newspaper, flour and water, can be molded into almost any shape.

The city was constructed with everything, from toothpicks to lampshades. Mailing tubes were used for towers, and small domes were fashioned from balsa wood. Lampshades came in handy as larger domes for "observatory" type buildings, while the toothpicks were made into flagpoles. A massive gate and wall, constructed from balsa wood, surrounded the city.

The city opens with a long shot of real stars in the sky. A photographic illustration from an astronomy book was copied on film for the scene. Between the camera lens and illustration, a small electric heater was placed. The heat waves bent the light waves entering the camera, giving the stars the effect of being "alive"—as if they were being viewed from within the earth's atmosphere.

Other shots of stars follow, filmed in a similar manner. The mood that I try to create at this point one of beauty. Then follows a dissolve to a long shot of the planet Mars as the camera moves forward. The planet is an actual globe, about two feet in diameter, bearing markings on its surface that are similar to those of Mars.

Replicas of the two moons of Mars also surround the miniature globe. The background of the planet is a double exposed view of stars. This is perhaps the longest dolly shot in the film, and it is one of the few scenes that could suggest its own mood—one of mystery—without music. The dolly takes us close to the surface of the planet; then the scene dissolves to an aerial view of the planet's terrain, showing a dry "canal" bed running through semi desert. The camera follows this canal through various types of terrain, until it reveals ruins of a city in the distance. The music here is Rachmaninoff's *Isle of the Dead.*

The camera "pans" along the outside wall and comes to the main entrance. Another dolly shot takes us through the main entrance into

[Continued on page 230]

That traitor spring

Featuring a boy and his adventure into romance

Roy Pinney from Monkmeyer

• Having met disaster in romance, the boy returns to his dog at the end of the film.

HOWARD THAIN, ACL

1. *Closeup.* Fade in on a downward shot of a birthday cake, resting on a festively set table. The cake bears an appropriate number of candles (nine, ten, eleven or twelve), but they are not lighted. Soon after the fade in, a woman's hand comes into the scene and begins to light the candles.

2. *Closeup.* A slightly upward view of a boy's face, smiling and happy, as he fusses with putting on a gay party paper hat. The background is neutral. As he finishes adjusting the hat, tilt down slowly to the table in front of him, where a plate heaped with ice cream is just being placed.

3. *Closeup.* Return to Scene 1. A woman's hand finishes lighting the candles. They burn gaily for a moment.

4. *Semi closeup.* The boy, from head to waist. He puffs out his cheeks and blows a great blast, seemingly at the lighted candles.

5. *Closeup.* The cake. All the candles swirl out in the blast of air.

6. *Semi closeup.* Return to Scene 4, as the boy crows his delight at this success. A large, squirming, tissue wrapped package is then put in front of him, and he begins to undo it, his eyes popping. In less than a moment, he has torn the wrappings away, to reveal a flopping, ecstatic puppy.

7. *Closeup.* A brief reaction shot of the boy's delighted face.

8. *Semi closeup.* Return to Scene 6, as the boy begins to stroke the pup's soft fur. In a moment, the pup discovers the dish of ice cream, and he begins to lap at it enthusiastically. The boy howls with delight. *Fade out.*

Title. *Three months later.*

9. *Medium shot. Fade in.* The boy is asleep in bed.

10. *Medium shot.* The pup comes into the room, goes to the bed, stands on his hind legs and puts his paws on the bed.

11. *Semi closeup.* The boy opens his eyes with a start. He raises himself up, looks at the pup and smiles.

12. *Medium shot.* The boy yawns, stretches and pets the pup. He gets out of bed and puts on a bathrobe and slippers. He goes to the window and looks up.

13. *Medium shot.* Trees against a blue sky.

14. *Semi closeup.* Flower beds.

15. *Semi closeup.* The boy throws out his chest, takes a deep breath and looks out of the window and down to the ground in surprise. He turns to the pup, picks him up and holds him up to the window.

16. *Semi closeup.* (Taken from outside, looking up.) The boy and the pup. The boy points down to something.

17. *Medium shot.* A robin feeding (taken from above).

18. *Semi closeup.* (Taken from outside, looking up.) The boy looks at the pup and speaks.

Title. *"Spring is here, young fellow! Let's get going!"*

19. *Medium shot.* The boy puts the pup down. He takes off his bathrobe, starts to dress, then stops. He looks at the wall with a dreamy

[Continued on page 231]

PROJECTION LAMP LORE

Facts about good cine tools

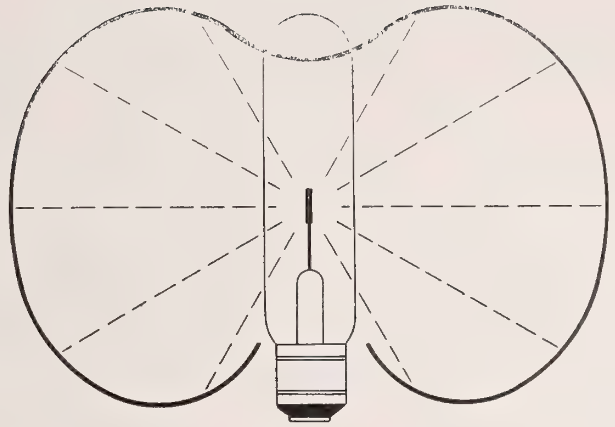
G. A. GAULD, ACL

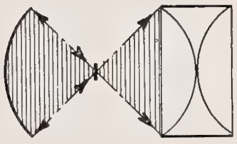
HOW many of us really *know* our projection lamp? It remains hidden within the lamp house, out of sight and out of ken, carrying out its function, hour after hour, without fuss or bother, until, at last one day, there is a vivid flash and its light is gone forever. It is then that we revile it, quite without justification, for the modern projection lamp is a miracle of research. It merits all the care and attention that we can possibly give it.

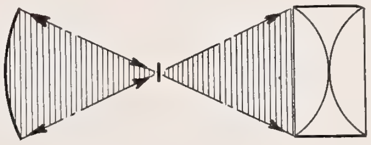
I am writing this from Britain, a country with a fair start on the United States in this war business. For that reason, the current position here is an indication of the position as it will be with you in the very near future. Projection lamps soon figured on the scarce list, not only because of the curtailment of foreign supply, but because of the demands made upon the home manufacturers by the services.

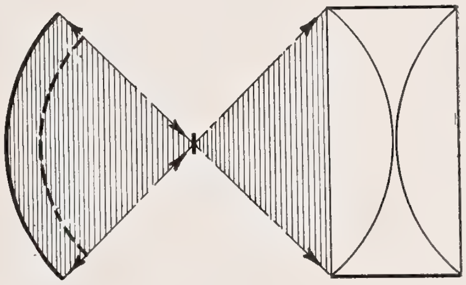
When conservation is the watchword of the day, it is our duty to preserve existing equipment to the utmost of our ability. To know and thoroughly to understand that equipment is to intensify our appreciation of it and to increase our capacity for conserving it.

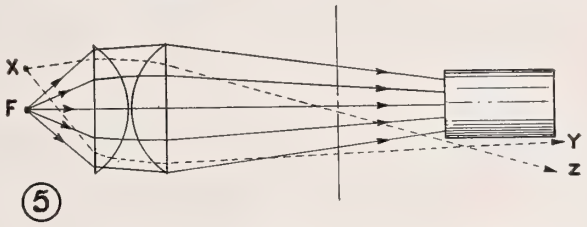
Here I hope, first, to explain the underlying principles involved in the design and manufacture of a projection lamp, which enable it to function properly as an integral part of the optical system of the projector; secondly, to demonstrate ways and means of prolonging its useful life; and, finally, to investigate some of the troubles that are caused by an incorrectly adjusted lamp, troubles which may arise at any time, but more particularly when the specified replacement lamp cannot be obtained, and the nearest alternative must be pressed into service.


①


②


③


④



⑤

• Fig. 1. The intensity of light emitted by projection lamps. Figs. 2 and 3 show that, the nearer the condenser is to the filament, the greater is the amount of light "gathered in." Fig. 4 shows that, by using condenser of larger diameter, as much light is "gathered in" as with lamp of smaller diameter using smaller condenser. Fig. 5 shows effect of spread in source of illumination.

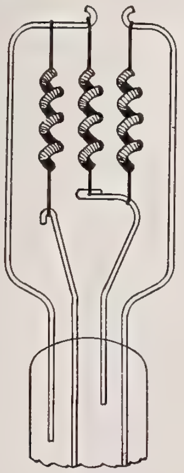
While the problems involved in the design and construction of all high intensity lamps are similar, I shall confine my remarks to the type that is used in all substandard cine projectors, namely those listed by the manufacturers as Class A 1. The type is shown in Fig. 1. The lamp is tubular in shape, and it is designed to burn in a vertical position with the cap down. For projector work, a prefocus cap usually is fitted, which insures that the filament will be centered accurately on the optical axis.

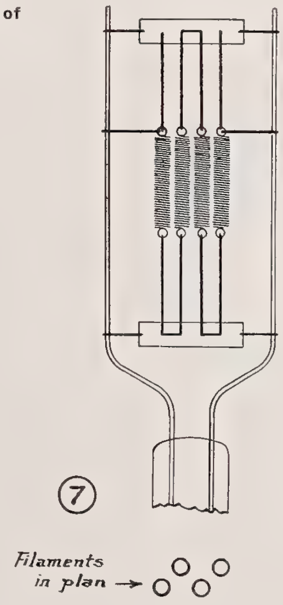
The heavy line around the lamp in Fig. 1 represents the intensity of the light that is emitted in various directions. As the filament is made in the form of a vertical grid, the maximum amount of light is emitted horizontally, "fore and aft," along a line that is perpendicular to the plane of the grid. Inevitably, a small amount of the available light emitted to either side is lost to the screen.

The light directly emitted is "gathered in" by the condenser, which concentrates the light into a beam, through the projector gate and into the lens. By placing a concave reflector behind the lamp,

[Continued on page 233]

• Fig. 6. "Coiled coil" type of filament. Fig. 7. Biplane type of filament.


⑥



⑦

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

DONALD MAGGINI

New G. E. product The General Electric Company has announced the release of a new electronic meter for measuring extremely short time intervals. The meter consists of two units, an electronic panel and a phototube with preamplifier stage. The meter has eight ranges, selected by means of a top switch so that any time interval of a length between 1/1000 of a second and three seconds can be measured. A standard indicating instrument, calibrated in milliseconds, gives a direct reading of the time interval measured. The meter is designed for measuring even the briefest time interval between two events which can initiate electrical impulses.

Films and the war In a recent address to faculty members at the University of Illinois, J. H. McNabb, ACL, president of the Bell & Howell Company, called attention to the extensive use of training films for educating those in the armed services, war work and civilian defense. Mr. McNabb pointed out that films, requiring less teaching personnel, deliver facts more quickly and more thoroughly than does any other form of communication.

Mr. McNabb called attention to the reasons the War Department gives for using films in training men in the services. It was found that films could concentrate attention, by showing only the essential action or subject, and could bring demonstrations, by experts, of tactical exercises and of equipment directly to the troops. These demonstrations can be screened repeatedly, whereas actual maneuvers would be restaged only with difficulty. Instruction is standardized, and the use of equipment can be learned before the equipment itself is issued. Slow motion clearly depicts complicated mechanical functions, and all members of a class have an equal opportunity to learn.

The Army, the Navy, the Coast Guard, the Air Forces, the Marines and the Office of Civilian Defense, each has an imposing list of films in constant use.

New editions Agfa Ansco has recently issued new editions of two booklets—*Better Photography Made Easy* and *Developing and Printing Made Easy*. Both booklets are attractively illustrated and are of a convenient size, each containing sixty pages. *Better Photography* states clearly and briefly the fundamentals of taking pictures. *Developing and Printing* contains lists of necessary equipment for amateur darkrooms, tables of causes and remedies for finishing troubles and formulas for developers and other processing solutions, in addition to many technical discussions.

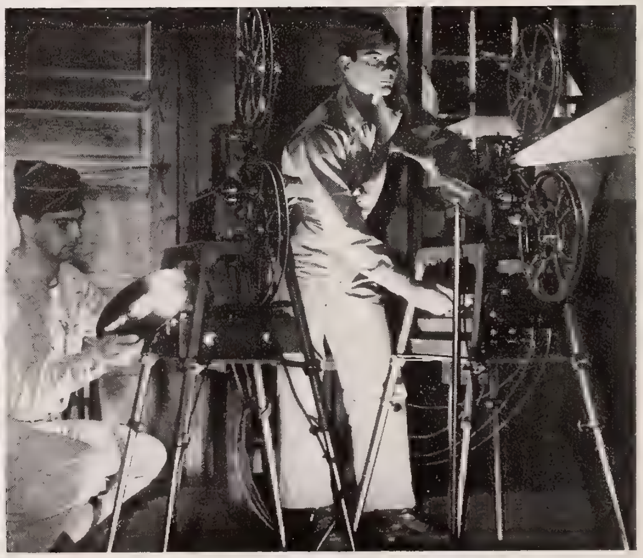
• G. E. Time Interval Meter, device for measuring time in fractions of a second.

Film treatment A film treating service that rejuvenates worn and scratched film is offered by the Comprehensive Service Corporation, 245 West 55th Street, New York City. The treatment removes scratches from both the emulsion and the base sides of the film. In the application of this process, the scratch is considered as a wound, which the treatment heals.

Willoughby offer In addition to making projectors available for rental, Willoughbys, 110 West 32nd Street, New York City, announces a post war plan for movie film projectionists. A credit of twenty five percent of the projector rental will be applied to the customer's account. These credits may be employed toward the purchase of any of the new and

[Continued on page 234]

• Presentation of Army-Navy E flag won by De Vry. Left to right, William C. De Vry, president of De Vry Corporation; John Lang, pioneer De Vry craftsman; Lt. Colonel Gerald H. Reynalds; Capt. Frank, USN.



• Soldiers operating the Ampro 16mm. Dual Unit (the Model J kit) which was selected for mobile units operated overseas by the Special Services Division of the U. S. Army.

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Air cadets for Austin Members of the Austin Camera Club, in Minnesota, have voted to sponsor the production of a one reel, 16mm. monochrome study of the Air Cadet Training now being carried on at Austin Junior College, in connection with that institution's part in the nation's War Training Service Program. Walter H. Nordin, ACL, and Mahlon Sissel, ACL, have been named by the club as leaders in the project. The picture will portray both classroom and airport training of the twenty young cadets put through the institution during each two month period.

Crowd in the country More than 200 members and guests of the Bell Laboratories Club, Murray Hill division, gathered recently in the modern auditorium of that New Jersey research plant for a screening of *Russian Easter*, 1942 Maxim Award winner by George W. Serebrykoff, ACL, of New York City. Mr. and Mrs. Serebrykoff were guests of honor of the club at the presentation. Sidney Moritz, ACL, opened the program with a discussion of his adventures in filming *Sternwheeler Odyssey*, his popular saga of Ohio River boating, and then presented it on the screen. James W. Moore, ACL, the League's continuity consultant, followed with a discussion of what the staff of Movie Makers expects to find in a Maxim Award winning film, and he pointed out how these qualities were present in abundance in the Russian Easter study. Joseph J. Harley, ACL, arranged the program for the meeting, over which Karl D. Swartzel, the club president, presided.

Quiz in Milwaukee Half hour quiz programs, involving four members with four questions each, have been a popular feature of late meetings of the Amateur Movie Society of Milwaukee, ACL. Specific subjects covered at recent gatherings are *Movie Terms*, *Films and Filters*, *Lenses* and the like. Six members of AMS journeyed recently to Kenosha, to present a guest program for the Kenosha Movie Makers, which included screenings of *Scout Adventures*, by Mrs. DeLylia Mortag, ACL; *Happy Days*, by Lawrence Kakatsch; *Natural Gas Pipe Line*, by Carl Hirth.

[Continued on page 238]

Stamford Cinema
Club Meets Tonite
At Roger Smith
ANYONE INTERESTED IN
AMATEUR MOVIE MAKING
IS INVITED TO ATTEND

• Frames from *A Cine Bug Is Born*, comedy produced by Stamford (Conn.) Cinema Club, ACL. Frames in sequence tell of a man who gets a camera as gift, shoots first roll of film and invites friends to see it. Results (top right) are bad, and new movie maker is disgusted until he opportunely joins the Stamford Club.

Share it with him.
in FULL

KODACOLOR SNAP

With KODACOLOR FILM any color snapshots in good sunlig nary roll-film camera, even a negatives, the Kodak Compa color Prints—full-color snap paper. At present, the supply is limited—but there's enough man can know the thrill of o color snapshot visits" from hon

KODAK MINICOLOR

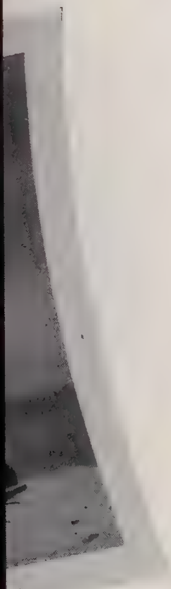
These full-color prints—made produce all the natural beauty 35-mm. or Bantam KODAC PARENCIES. The 2X size— inches—is just right for the Serv

KODACHROME
KODACHROME

KODAK research has made COLOR PHOTOGRAPHY

Record it for him...

COLOR



S

how take
an ordi-
From the
s Koda-
nted on
lor Film
Service
"Koda-

NTS

nan—re-
iancy of
TRANS-
4 x 3¼
s pocket.

KODACHROME MOVIES

There's still a fair amount of full-color Kodachrome Film for 8-mm. and 16-mm. Ciné-Kodaks. Use your share to record the best of today for him to re-live tomorrow! See your dealer. Eastman Kodak Company, Rochester, N.Y

art of everyone's life

Share it with him

KODAK research has made COLOR PHOTOGRAPHY

Share it with him...Record it for him... in FULL COLOR

KODACOLOR SNAPSHOTS

With KODACOLOR FILM any an now take color snapshots in good sunligh with an ordinary roll-film camera, even a B nie. From the negatives, the Kodak Compa makes Kodacolor Prints—full-color snaps printed on paper. At present, the supply o dacolor Film is limited—but there's enough your Service man can know the thrill of oc onal "Kodacolor snapshot visits" from hom

KODACHROME
KODACHROME

KODAK MINICOLOR PRINTS

These full-color prints—made Eastman—reproduce all the natural beauty a brilliancy of 35-mm. or Bantam KODACH ME TRANSPARENCIES. The 2X size—a 2¼ x 3¼ inches—is just right for the Servi an's pocket.

KODACHROME MOVIES

There's still a fair amount of full-color Kodachrome Film for 8-mm. and 16-mm. Ciné-Kodaks. Use your share to record the best of today for him to re-live tomorrow! See your dealer. Eastman Kodak Company, Rochester, N. Y

KODAK research has made COLOR PHOTOGRAPHY part of everyone's life

The Clinic

Technical comment and timely topics for the amateur

KENNETH F. SPACE, ACL

Light controls From Edward J. Kingsbury, jr., comes an interesting letter. He says, "In course of arranging smooth projection setups, I have had excellent results with several light switches connected according to my own plans. The first one (Fig. 1), which is extremely simple to assemble, requires a switch, plug, receptacle and several feet of regular extension cord. When the operator sets up his projector for a show, he inserts the plug in the nearest outlet and connects a floor lamp to the receptacle. The switch at the end of the cord is placed conveniently near the projector, and by it the operator can turn off the room lights at the beginning of a show and turn them on at the end.

"The second arrangement (Fig. 2) is designed to control with a single switch either two projectors or one projector and a room light. There are two receptacles, and, when the assembly is plugged in, power is delivered to one of the receptacles, and a flick of the switch will reverse the circuits. Materials needed include one three way switch and case, two receptacles, a plug and two or three lengths of cord. As the switch (represented in the diagram by the points A, B and C) is flicked, contact changes from AB to AC or the reverse. Therefore, the cord with the plug attached is wired to the common point A, and those with the receptacles, to B and C. One of the two wires in each cord is connected to the switch itself, and the three remaining wires are spliced together at D. The original idea for this device came from the "changeover" switch used in theatrical cinema houses to make an instantaneous transition from one projector to another. Those amateurs who use two projectors at home, or who get several together for club showings, will find that this device will help in their showmanship feature of any presentation. If opaque film, sufficient to last three or four seconds, is placed after the fade out of the first reel and the same amount is inserted at the start of the second reel, the second projector may be brought up to speed during the period of darkness, and there will thus be no visible flicker at the start of the second reel. Note that the operation of the switch requires the use of only one hand, so that a music change can be made with the other if records are being used.

"Most amateurs use only one projector, of course, and they turn on the room lamp or a pilot light for use in threading the next reel. Some projectors are so wired that the pilot light will be turned on automatically when the projector is stopped. If the operator wants to be able to relax in his chair during projection, he can make the control assembly shown in Fig. 3. Then he can hold the switch in his hand and turn off the projector quickly at the end of a reel or, if trouble should develop at the film gate, he can stop the projector instantly and thus save those seconds when damage might be done to precious film.

"On the other hand, a few movie makers may prefer to attach the switch directly to the projector for greater convenience. The three way switch would replace the standard 'off on' switch, and an outlet receptacle would be added at some convenient point on the projector. (See Fig. 4.) Thus, it would be necessary only to connect the projector to a source of current and then to plug, into the receptacle on the projector, a second projector, a room light or a pilot light. Although this device certainly is more convenient, it cannot be recommended universally, since it is more difficult to wire, and the attachment may lessen the resale value of the projector."

Four arrangements of switches and cords that offer projection convenience

Fig. 1

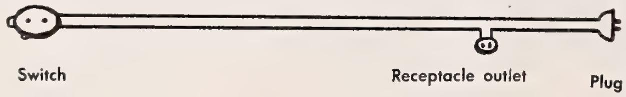


Fig. 2

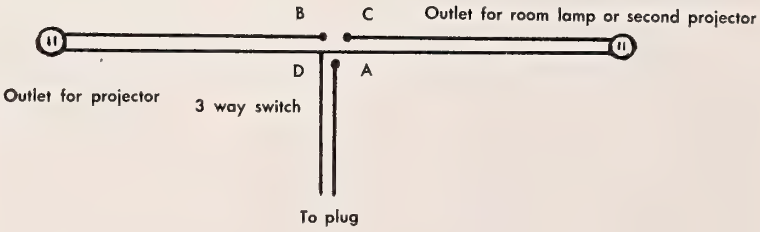
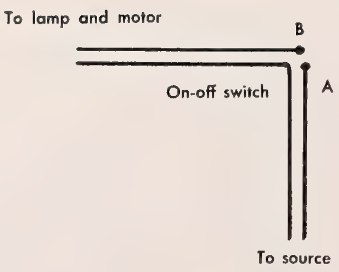


Fig. 3



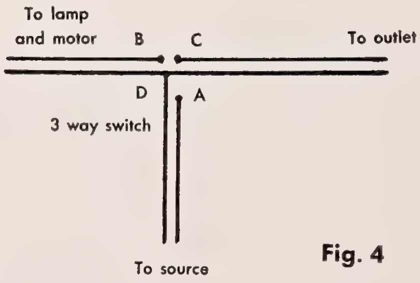
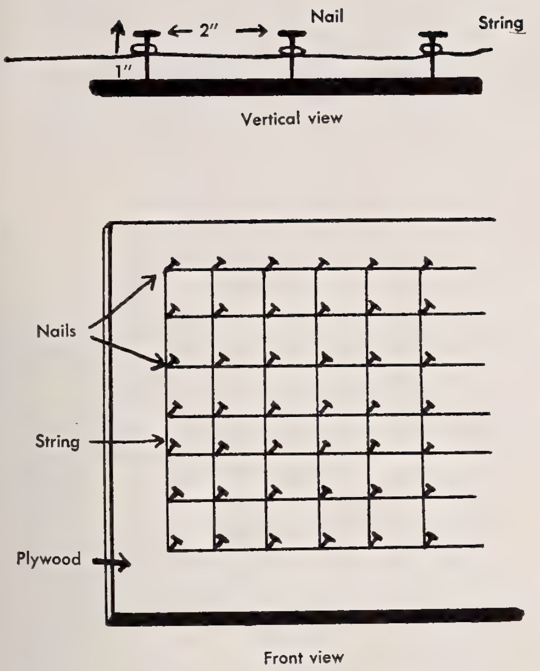


Fig. 4

Editing board From Lieutenant O. P. Scheller comes the following clever improvisation. He writes, "When I entered the Army, I had a lot of film that I had not edited. When I found that I should have some spare time off duty, I improvised an editing board which works as well as did my elaborate board at home. On a sheet of plywood, twenty by thirty inches in size, I drew vertical and horizontal lines so that the entire board was divided into two inch squares. At the intersections of the lines, I drove one inch finishing nails into the board just far enough so that they would be solid. When this job had been done, I looped a length of common string around the head of each nail, in lines to form what might be called vertical and horizontal fences, conforming to the lines drawn on the board. This created string bound pockets, two inches square, each of which would hold a coil of film during the editing process in the same manner as would any other type of receptacle in an editing board. Since I was able to get the



Temporary editing board, made of wood, nails and twine, is useful

board from the scrap pile, the cost was just ten cents for the nails. The board may seem to be slightly crude, but it did work out well in use.”

Miniature set

The following, from George Kirstein, gives a novel instance of the use of rear projection.

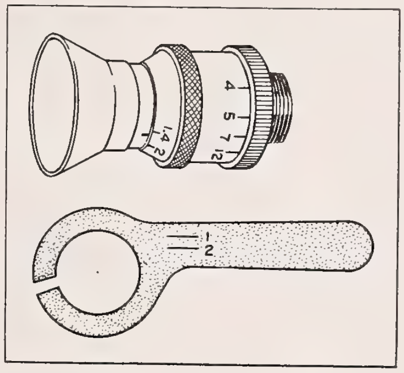
“One of the sequences in *Parkchester and Defense* called for a shot showing an incendiary bomb falling into an apartment. This scene was to be spliced in with shots taken from outside, to show smoke emerging from an actual apartment, said smoke through the courtesy of the Parkchester Chemical Division. For obvious reasons, we could not set a fire inside a real apartment, to match our very realistic exterior scene; so, the movie club master minds got together and arranged the following setup. A set of toy furniture was bought at the five and ten cent store, and I made a facsimile, to scale, of an apartment that was characteristic of Parkchester. I used ivory colored cardboard to correspond with the walls and I cut a window out after careful measuring. Over the opening, I pasted a piece of clear celluloid on which I drew, to scale, a pair of casement windows, one ajar. Behind the window, I pasted a piece of translucent paper (onion skin). The curtains were made by one of our lady members, and the carpet was made from a piece of baby blanket. We made a miniature incendiary bomb, by inserting several match heads in a roll of black paper, about one inch long. We then set up the entire miniature in the Air Warden headquarters, where the filming was to take place.

“The set was illuminated by two No. 2 flood bulbs, and the window was shaded. Using a slide projector, we projected, from the rear, a shot of Parkchester scenery (in color) and, since the exterior shots show the apartment to be on the ground floor, the transparency gives the same illusion from inside. The camera was set to operate at sixty four frames a second, and the ‘bomb’ was dropped into the scene while the camera whirred. One member, who was lying on the floor under the miniature room, which was supported on benches, held a match beneath that portion of the flooring where the ‘bomb’ landed; since the carpet had previously been saturated with inflammable cleaning fluid, it instantly went up in flames, enveloping the furniture. Fortunately for us, since the Parkchester apartments are supposed to be fire resistant, the walls and floor did not ignite. We continued shooting and finally sprayed the set with a fine spray, to simulate water from a hose, which in another real life scene was shown being dragged in from outside.

“Another effect that worked out well was the result of filming a plane in a cloudless sky and ‘panning’ the camera and gradually turning it sidewise. This procedure on the screen gives the effect of a plane diving down for bombing. This scene was intercut with an aerial view of the apartment area on a colored postcard. The postcard was placed in a titler, and over it I placed my conception of a bombsight painted on clear celluloid. The celluloid was slightly jiggled during the filming, and the result gave a most impressive effect when it was combined with the zooming plane shot.”

Lens handle

We are indebted to George Kitchingman, ACL, of England, for the handy device about which he writes as follows, “My camera has a Leitz Hektor *f*/1.4 lens which has quite a thin aperture control ring. It was rather difficult to manipulate the ring while the camera was running, and I found that the usual remedy of making a washer to fit did not apply, as the lens hood front is flared; thus a washer of the correct size would not pass over the hood. However, I made a ‘split washer,’ as shown in the sketch below. It could be cut either from hard sole leather or flooring rubber. It will grip the aperture ring with sufficient tension to turn it. It can be put on or off in a second, and, if the handle is marked on the inside, any particular stop can be seen indicated through the view finder.”



Lens control of leather will grip aperture ring difficult to reach

Editing stunt

Arthur Farrer, now in the Service, writes that he has a good solution to the problem of what to do with those fifty foot prints of library short subjects that so many movie makers have, lying idly about. He writes, “Hollywood’s new trend of the vaudeville type of movies inspired me to compile a motion picture which I call *Farrer Follies*. I gathered all my shorts, starring such people as Laurel & Hardy, Charlie Chaplin, The Three Stooges and Georgia Sothern, and spliced them together with a uniform title introduction before each act. This idea can be car-

[Continued on page 227]

Miniature set with rear projection background in “Parkchester and Defense”

George Kirstein

NEW ACL DIRECTOR

P. N. Thevenet is pioneer in amateur movie making

FOR Philip N. Thevenet, ACL, recently elected as a director of the Amateur Cinema League, the camera has been a companion since his twelfth year. Although his business life has included activity as an officer in the Southland Insurance Company, of Dallas, and as the proprietor of an Arizona ranch, Mr. Thevenet has been an eager follower, first, of photography and then of cinematography.

"Soon after my twelfth birthday," writes Mr. Thevenet, "my family went temporarily to Florida from Dallas. For the next few years I spent most of my time on the water, sailing up and down the Florida coast. It was then that I bought my first camera—a Scoville view camera. I dabbled with photography and bought a few books, mostly French, to learn something about the fundamentals, although I am afraid that it was without great success. I started with the wet plate process; then I made my own dry plates and I had great fun seeing what would happen to a sheet of clear glass, when it was treated in a certain way.

"After my education was finished and after a first job as a transit man for a local engineer, I opened a photographic supply house. But the Spanish American War brought an abrupt change and several years of service as an officer in the Quartermaster Department of the United States Army, with stations in Cuba, in Washington, in the Philippine Islands and in Japan."

Mr. Thevenet just missed what probably would have been a long life in the Orient by the fact that he declined to cancel transportation, as he was boarding a ship to return to the United States, when a long delayed contract to operate a group of Oriental coal mines came only as he already was on the gangplank. The man who wanted him as a partner made a fortune out of his mining business and died later in Japan.

Mr. Thevenet returned to Dallas and became an insurance company officer, but his liking for more active life brought about the purchase of the Arizona ranch, which later came to be his chief interest. Although his home is in Dallas, he visits his ranch yearly and is active in the many duties that it demands.

"Of course," says Mr. Thevenet, "during all this time I was making still pictures. When commercial movies appeared, I wondered how long it would be before an amateur camera would be available. I got the early camera and projector made by Alexander Victor, and I prize very much the good pictures I made with his machine. Then I bought Eastman's camera with fixed focus lens and their Model A projector, which I still have. I have kept some of my old equipment, rather than turn it in on buying newer models.

"I have made a lot of my own things, although I have discarded them when a commercial item came along that was better made. But, with discards and new purchases, I am now about where movie makers left off when the government began calling on them for what they had. Because of governmental needs, I have got down to one movie camera, the Filmo Auto-Master, although I have several still cameras, including the Eastman Ektra.

"In filming, I have stuck pretty closely to the home theme, expanded by travel with the family. I have a lot of ranch footage. Most of all this is used for home showing. I have made some rodeo films at the request of owners and managers, especially of the Fort Worth (Texas) Fat Stock Show. They were taken at night, with good results.

"Incidentally, speaking of night filming, I concluded early in the development of amateur movies that some kind of electric lamps must be provided, if personal filming was to survive. I took this problem to one large manufacturer who told me that amateur movies at night were impracticable! We have [Continued on page 232]

• Philip N. Thevenet, ACL, new director of Amateur Cinema League, Inc. Mr. Thevenet is a charter member of the League.

Aleksander Studio

35mm. scenes by *March of Time*

• Shots from *Camping Education,* produced by *March of Time* for National Camp, outdoor school of camping technique.

PRACTICAL FILMS

DONALD MAGGINI

FARMING AND FILMING

John G. Ellis, ACL, of Lee, Mass., is an excellent movie maker and a good farmer. He combines these two accomplishments in his 800 foot, 16mm. Kodachrome film, titled *Milk,* which he designates as a picture that gives "some idea of farm work." The film presents, in a logical manner, the varied activities on a farm, by picturing the endless grind of chores that must be performed each day by the farmer and his hired men, in order to develop the land properly and to care for the livestock. A large section of the film is devoted to the maintenance of the dairy, and it shows the care of cows and the handling of milk. Much that is expressed pictorially in *Milk* illustrates the ideas that Mr. Ellis propounds when he writes:

"On the farm, a good farm hand has to be expert at hundreds of different jobs and farm sciences. Every really good farm hand has been on a farm since boyhood, absorbing farm facts and practices. In addition, many farm hands have been in an agricultural college for four years. My own farm bookshelf is some ten feet long. On it are books about soils, fertilizer, plants and crops; on veterinary medicine and feeding; on breeding and care of cows, horses, swine, sheep and poultry; on milk production, sanitation and testing; on the operation and repair of farm machines and motors; on carpentry and plumbing and blacksmithing. All these and a hundred more matters are almost second nature to a farm hand or farm operator."

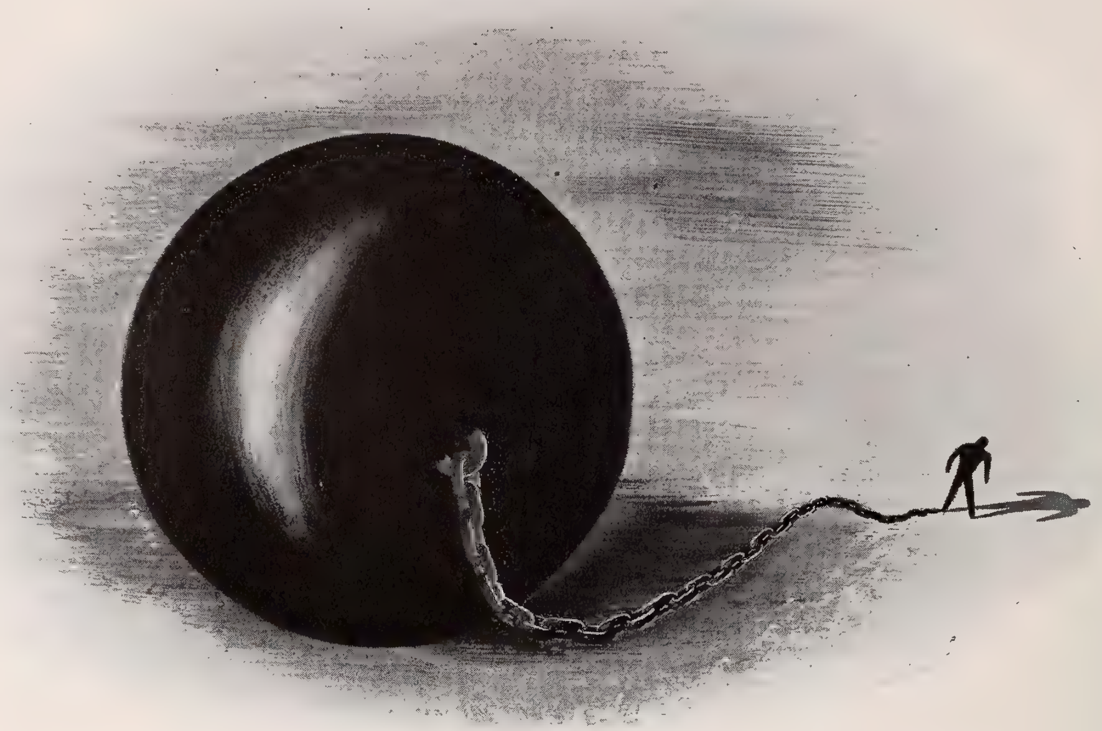
OUTDOOR TRAINING FILM

Camping Education, produced by the *March of Time* for National Camp and Life Camps, Inc., will be distributed on 16mm. to organizations that are interested in the technique of camping. This film describes the program of National Camp and shows the methods used in training teachers, administrators and other youth leaders in outdoor education.

[Continued on page 235]

• Maintenance and operation of a dairy are covered thoroughly in *Milk,* 800 foot, 16mm. Kodachrome picture. Sequences of farm chores are included.

16mm. scenes by John G. Ellis, ACL



it's better to BUY BONDS *than wear them*

How much is Freedom worth to you? 10% of your income in bonds . . . a pint of your blood for the Red Cross Blood Bank . . . time and effort in Civilian Defense activities? If you're not in the armed forces every bit of it is a cheap price to pay for the privilege of being and living like an American.

Although KIN-O-LUX efforts are devoted to supplying the armed forces and many government agencies, you can still buy some KIN-O-LUX products at leading dealers everywhere.

KIN-O-LUX, INC.

105 WEST 40TH STREET • NEW YORK CITY

BUY WAR BONDS AND STAMPS

Washington film news

[Continued from page 204]

winter will have no fuel at all; oil outlook for them is very bleak. . . . Warner Brothers is spending $500,000 to advertise and promote its *Mission to Moscow;* the sum is said to be the largest ever spent to promote a single picture. . . . Norman Alley, newsreel cameraman who filmed the much discussed *Sinking of the Panay*, has been in Australia for the past few months, for *News of the Day*. . . . Navy's John Ford and crew are in Brazil, filming that country's part in the war. . . . Hollywood production is expected to drop some fifteen percent during the next year; chief reasons are film limitations and manpower and talent shortages. . . . We should like to extend our greetings and blessing to the Australian *Cine News,* who seems to find portions of our column worth reprinting.

MAIL BAG: While the thought of having even one reader is something that we find occasionally alarming, we should like to say that we are glad, where practicable, to answer any questions that readers may have to ask of this column.

The clinic

[Continued from page 223]

ried on indefinitely, but each year's supply of shorts can be separated by the lead title, giving a specific year, as *Farrer Follies of 1943.*"

We might add that perhaps some movie makers have footage of friends doing "stunts" which have little or no continuity in themselves. These clips might be spliced in with the theatrical featurettes. This treatment would provide some fun at a party, for the introductory titles and the theatrical material would lead the audience to expect famous performers, when their neighbors came on the screen. A good deal of the effectiveness of this idea will depend upon clever titling. In these days of more limited filming, we are glad to hear of ideas that will help us to make better or more effective use of footage that we already have.

DO NOT GIVE UP

We have heard of several filmers who are quitting "for the duration" because they cannot get some of the latest "gadgets" by reason of current shortages. But remember that many present day movie makers started filming when there were no lighting equipment, no flood bulbs, no color film and no exposure meters. As a matter of fact, some were shooting even before panchromatic film came on the market. Some of the films that were made do not look too bad today.

Every Continent Knows VICTOR Motion Picture Equipment

Victor Cameras and Projectors are favorites the world over, because only the finest picture and sound quality can be tolerated in today's vital teaching, combat training and entertainment programs.

Their professionally perfect performance makes them the faithful servant to millions in War or Peace.

VICTOR ANIMATOGRAPH CORPORATION
242 W. 55th St., New York • 188 W. Randolph, Chicago • Davenport, Iowa
Distributors Throughout the World

EVERY NEW MEMBER GETS

The ACL Movie Book

IT'S the official text of the ACL on amateur movie making! . . . It's the biggest book about the subject written in the past decade!

311 PAGES—OVER 100 ILLUSTRATIONS—FRAME ENLARGEMENTS—PHOTOGRAPHS—DRAWINGS! INTERESTING — NEW IDEAS — SIMPLY WRITTEN — ACCURATE — COMPLETE — FULL INDEX.

GET THIS NEW BOOK IN *ADDITION* TO THE SERVICES AND PUBLICATIONS LISTED BELOW *ALL* FOR $5.00 A YEAR

★ MOVIE MAKERS . . . Membership includes a subscription to MOVIE MAKERS monthly, which covers every phase of amateur and practical filming.

★ Technical consulting service . . . Any League member can put his movie making problems up to the technical consultant, and he will receive prompt service.

★ Continuity and film planning service . . . The continuity consultant will aid you in planning specific films by offering you continuity and treatment suggestions, ideas on editing and title wordings.

★ Club service . . . Those who wish to organize an amateur movie club will obtain full aid.

★ Film review service . . . You may send films to the League for criticism and review.

★ Booklets and service sheets . . . These are available to all members. Booklets are sent automatically, as published, to members who request them. Booklets now current are:

Building a dual turntable—30 pages, illustrated
Color filming—27 pages, illustrated
Featuring the family—34 pages
Lighting personal movies—37 pages, illustrated
Films and filters—31 pages, illustrated

★ Equipment service . . . The League aids members in locating new equipment.

★ Film Exchange . . . A member may list his films for temporary loan among other members and will receive in return a list of films offered by other members.

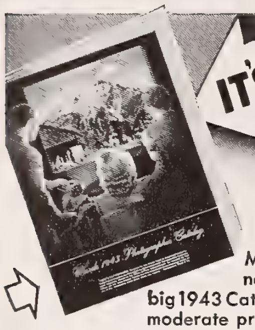
★ Special services . . . in two important fields are available. Through the Film Review Chart a member can get efficient criticism on his reels. By means of the Film Treatment Chart, a member may secure individual film plans and continuity outlines.

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Ave.
New York, N. Y., U. S. A.

Date....................

I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $5.00, made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. To *nonmembers,* subscription to MOVIE MAKERS is $3 in the United States and possessions; $3.50 in other countries.)

MEMBERSHIP ....$5 a year
Name ....
Street ....
City .... State....................
June '43



WARDS 1943 PHOTOGRAPHIC CATALOG

Most everything you'll need, you'll find in our big 1943 Catalog . . . and at Wards moderate prices . . . either cash or Time Payment Terms. Order now and pay later. Get what you want while our stocks are still complete. Act Now . . . Get this money-saving 36 Page Free Catalog.

EQUIPMENT AND SUPPLIES
★
EXHIBITION FILM ACCESSORIES

Montgomery Ward
PHOTOGRAPHIC DEPT. M-643A • CHICAGO, ILL.

COMPLETE RENTAL LIBRARY
16mm. Low Rates 8mm.
Send 10 cents for NEW Catalogue
Bigger than ever.
NATIONAL CINEMA SERVICE
71 Dey St. New York WOrth 2-6049

DRESS UP YOUR FILMS
With the ACL Leader

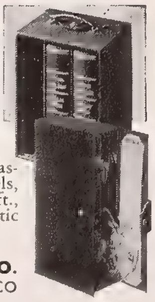
THE FINISHING TOUCH IN a fine film is the attractive and interesting introduction and end title that make up the current ACL leader.

This ACL film badge of membership is a movie itself—it's animated, both leader and trailer.

League leaders are given free to every member when he renews his membership. They are offered to ACL members at the following prices:
8mm. 50c
16mm. 60c

AMATEUR CINEMA LEAGUE, INC.
420 Lexington Ave., New York, N. Y.

NEW ONE REEL COMEDIES IN 16MM SOUND
Starring Bing Crosby, Bob Hope, Shirley Temple, Joe E. Brown, Myrna Loy, Jack Benny, Al Jolson, Zasu Pitts, Buster Keaton and others.
List Price: $18 each—Dealer discount
Comedy House
130 W. 46th St. New York, N. Y.



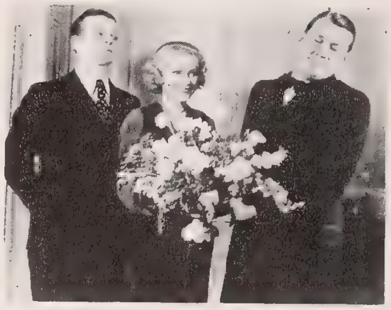
At Your Favorite Camera Store
Wesco's "VICTORY"
No Metal REEL FILES
3 Volume De Luxe Library Series, holds 18 200-ft., 8-mm reels. Black or brown carrying case with swivel hinge front cover. Dustproof. Removable index. Complete with 18 plastic reels and case, $16.75; without reels, $10. Individual Files hold 6 200-ft., 8-mm reels. Complete with 6 plastic reels, $4.75; without reels, $2.50.
Write for descriptive circular
WESTERN MOVIE SUPPLY CO.
254 SUTTER STREET, SAN FRANCISCO

Films you'll want to show

Non theatrical movie offerings

■ *Bismarck Sea Victory*, on 8mm. and on 16mm. sound on film or silent, black and white, short and long editions, is released by Castle Films, 30 Rockefeller Plaza, New York City. A large Japanese convoy is shown in orderly array just before it scatters in an attempt to avoid an American aerial attack. The new "skip bombing" technique is displayed in this film. Enemy ships are shown in flames, and two planes are caught as they explode and disintegrate in midair.

■ *Yanks Raid Tokyo*, on 8mm. and on 16mm. sound on film or silent, black and white, short and long editions, is released by Castle Films, 30 Rockefeller Plaza, New York City. This film shows scenes from last year's raid on Japan under General Doolittle. Takeoffs from the narrow deck of the airplane carrier, *Hornet*, and action shots of the subsequent daylight raid are the most exciting features.



■ *Framed for Murder*, feature length, 16mm. sound on film, black and white, is released by Astor Pictures Corporation, 130 West 46th Street, New York City. This exciting newspaper drama features Wallace Ford as the drunken reporter who "sobers up" when he is confronted by the girl suspect in a prominent murder case. His efforts to protect the girl, both from the police and from rival newspapermen, while he establishes her innocence in the crime, form the basis of the plot.

■ *Liberian Republic*, one reel, 16mm. sound on film, black and white, is released by the Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago. This is a motion picture study of Africa's only republic, and it shows many state ceremonies at the capital, Monrovia, with President Barclay participating. Primitive back country scenes are shown, as well as sequences of the native army drilling under the guidance of United States Army officers.

■ *Code of the Red Man*, seven reels, 16mm. sound on film, black and white, is released by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City. The members of a small Indian village are accused of stealing horses from near by ranches. The thief turns out to be a well known rustler who is eventually brought to justice by Steve, a ranch foreman, assisted by Little Coyote, son of the Indian Chief. Falling Rain Cloud, an Indian hermit.

and Bluebird, an Indian maid, are other characters in this story.

■ *Song of the Island*, 16mm. sound on film, black and white, running three minutes, is released by Walter O. Gutlohn, Inc., 25 West 45th Street, New York City. The typical Hawaiian melodies and rhythms are combined to make an entertaining musical short subject. The musicians are Ray Kinney and his Hawaii Orchestra, assisted by the Aloha Music Maids.

Recording the church

[Continued from page 213]

bandages.

Knowing that pictures of children appeal to audiences of all ages, we next set about to film the youngsters of the parish, dealing with them systematically. We made a series of file cards, numbering each one consecutively and noting such general information as name and street address. Our purpose was not only to identify the children, in case of "retakes," but also to provide a "screen test" by which we might select casts for any children's screen stories we might want to do later. After each child had his card filled out, he was given a small slip of paper with the corresponding number on it, which he took to the place where the pictures were being taken. As each child, in turn, stood at a designated spot, his attention was diverted by talk about airplanes or dolls, as the case might be, until his expression was easy and natural. We then exposed about four feet of film in closeup. About 150 children were filmed in this manner on five Sunday mornings.

Since money for summer vacation camps for children was raised by a children's minstrel show, we decided to film it. We concentrated our attention on the dancing and novelty numbers, trying various tricks and angle shots. Our shooting was done at dress rehearsal, and we gave the impression of the presence of an audience by seating several persons well toward the stage and filming some of the shots past the silhouetted outlines of their heads and shoulders. For other scenes, we located the camera variously—on top of a stepladder, both on the stage and high up toward the ceiling; near the footlights, in the orchestra pit; and low, near the footlights, and even back in the wings. The most attractive shot was made by filming just the sharp shadow of a toe dancer as she was silhouetted against a plain white background.

Soon after the show, the children's camp opened, one week for boys and one for girls. The children were filmed swimming, boating, playing games, eating and having a general good time. A day's time and 200 feet of film were devoted to each of these sessions.

We concluded our film very appropriately with a closeup of one boy and girl, followed by a beautiful shot of the cross on the church tower, with an unusual cloud formation as a background.

After editing and properly titling our film, we found that our completed picture came to about four 400 foot reels.

The hall in the church basement had a seating capacity of nearly 1000 persons; therefore we required a good sized projection image for the first showing. We felt that, if we set the projector on a table in the aisle, we should attract too much attention to the mechanics of changing reels. Since the auditorium was equipped with a concrete booth near the top of the rear wall, we decided to work from that point, even though it meant a projection throw of eighty seven feet to the stage.

Not being able to afford a screen of the size we needed, we decided to make one of our own. We bought an old screen from a theatre for five dollars and cut it down to a size that was a little larger than that which we wanted (ten by fourteen feet with a three inch lens) and nailed it to the wall at the rear of the stage. We stretched it a little every day for a week or two and, finally, it was free from wrinkles. Then we gave it two coats of white screen paint and, when it was dry, we focused the projector on it to get the exact dimensions of the projected image. We carefully marked the illuminated field and outlined it with heavy picture frame molding, painted black. The screen paint cost us about two dollars and the molding seven dollars and a half, thus giving us an almost perfect small theatre screen for a total of less than fifteen dollars.

The stage was already equipped with velours, front draw curtains, footlights and two rows of overhead lights. We filled the footlights with red bulbs, the front overhead row with blue ones and the top rear row with alternate green and orange bulbs. We also, at small cost, installed a buzzer from the booth to the light control panel on the stage and had a phonograph with radio amplifier placed there out of sight.

We did not wish to have to stop the projector while changing reels, so we decided to use two similar projectors,

★★★★ GOERZ ★★★★

"Goerz American"
CRAFTSMEN
are doing
their share—

The production line of "GOERZ AMERICAN" is formed by skilled men, who through painstaking work create high-grade photo-lenses and optical units for military instruments used by our armed forces,

on Land—
on the Sea—
in the Air—

These precise optical units are of the greatest importance to our armed forces, for without accurate military instruments for sighting, fire control and photographic aerial reconnaissance their fighting machinery would be of little value to them.

Optical science together with our craftsmen, doing their duty on the job in the production line, will hasten victory.

Our production is keyed to fill the requirements of our Government. Within limitations we may still be able to supply "GOERZ AMERICAN" lenses of certain types and sizes for civilian use. We suggest your inquiries.

Address Dept. MM-6
C. P. GOERZ AMERICAN OPTICAL CO.
Office and Factory
317 East 34th Street New York, N. Y.

"Goerz American"
PRECISION OPTICS
since 1899

16mm SOUND on film
Recording Studio and Editing Facilities
BERNDT-MAURER RECORDER
GEO. W. COLBURN LABORATORY
995-M Merchandise Mart Chicago

Ask Your 16mm. Library for
BORIS KARLOFF
IN
"THE DEMON DOCTOR"
ASTOR PICTURES CORP.
130 W. 46th STREET NEW YORK, N. Y.

focused accurately on the screen beforehand and mounted on rubber pads, to reduce vibration. To provide for a changeover that would be as smooth as possible, we filmed about thirty feet of the church motto and seal and inserted parts of the shot into the film at the start and end of each reel.

Tickets were sold at a small price, and, at the first showing, more than 1100 persons attended, with sufficient proceeds to pay for the film cost. After the audience was seated and the time came for the show to begin, one buzz from the projection booth signaled the electrician to fade out the house lights; another buzz and the red footlights faded on, lighting the curtains with a soft glow; a third buzz, and the turntable started playing an overture; a fourth buzz, and the curtains parted, revealing the screen in blue light, now blending with the red footlights. While the overture lasted, different blends of colored lights were played over the screen until, as the overture ended, the lights faded out and the main title faded in on the screen. As the end of the first reel neared, close watch was kept and, when the church seal appeared on the screen, the second projector was started while the first one was faded out by a hand slowly placed over the lens, giving us an almost invisible screen transition.

We were very much gratified by the favorable comments voiced by the spectators, many of whom stopped in the booth afterward to ask what film and equipment were used and how the results were obtained, the screen image being larger than most of them had ever seen from 16mm. film.

Although this was the first experience of this church with movies, the results were so much finer than had been expected that, in the future, non theatrical movies will have a regular place in the church activities, particularly in recording the progress of the church.

Fantasy in models

[Continued from page 215]

the city, where various shots of ruins are shown. One scene "pans" up the side of a ruined building, to reveal a hugh volcanic mountain in the background. Here follows a succession of short shots which cut to a close shot of the mountain. All previous scenes were connected with dissolves, and a series of direct cuts quickly arouses the audience from the slow, mysterious mood to one of acute menace. A full shot of the city follows, and the scene fades out slowly.

This sequence of direct cuts is repeated two other times in the course of the film, and it is always accompanied by a particularly menacing portion of Moussorgsky's *Boris Godounow.*

Following the long fade out on the city in ruins, there is a quick fade in on the city, reconstructed, with towering minarets and domes. A fast, brilliant, yet weird, mood is created with the use of Debussy's *Festivals.* After the fade in, there is a dolly shot up to the reconstructed city, to show the various buildings as they might once have been. Here, the tempo is faster, to match the more brilliant mood of this sequence. But, again, there is the succession of direct cuts to scenes of the mountain, to remind the audience of its existence.

After the last cut, there is a "pan" down the mountain that reveals a forest at its base. This scene is followed by a dolly shot through the forest to a waterfall. Naturally, these scenes were taken at a fast speed—sixty four frames a second—in order to slow the water down to the natural speed of a waterfall in real life. Throughout this sequence, a pastoral mood is obtained through the use of the *Enchanted Lake* (Liadow). Although peaceful and pastoral, it has a weird touch, which serves as a reminder that the scenes are not laid on earth. From the waterfall, a dissolve transfers the audience to an ocean, surrounded by towering mountains. Several shots of the surrounding mountains are shown, and again the city is revealed by a series of direct cuts, which take us to a close shot of the volcanic mountain.

At this point, a shadow suddenly darkens the peak, cutting off a strong sidelight which represents the sun. Several shots of the city follow, showing the "cloud" blotting out the "sun." The cloud was simply a cardboard drawn in front of a spotlight, to kill the strong sidelight.

Then a sandstorm engulfs the city. Our sandstorm is the real thing. Sand was thrown in front of an electric fan, to be blown across the field of the camera. Taken at a speed of sixty four frames a second, the storm filmed realistically, although the sand had to be back lighted, to make it stand out from the background.

The "storm" did not touch the city, but was blown between it and the camera. The music, *Isle of the Dead,* fits this sequence well. It starts with a light crescendo, as the mountain peak becomes darkened; it grows heavy and burdensome, as the shadow spreads over the city, and the theme develops into a faster, exciting tempo, as the sandstorm swirls in. The storm dies away, followed by several shots of the quiet city. Suddenly, lightning flashes, and a quick cut to the mountain shows the volcano erupting. A drawing of a lightning flash, filmed at stop motion in order to include a blank frame or two in between each lightning frame, gives a staccato effect, similar to the real thing.

The smoking volcano was accomplished by placing a photographic smoke bomb inside the hollow mountain. The only opening was in the top, at the crater, where the escaping smoke fairly gushed out.

In filming almost any movement in miniature, a high camera speed is necessary, to give the action the appearance of normalcy. We filmed every scene with motion at sixty four frames a second. However, even this speed is not fast enough to slow action to normal. It is the highest speed available on the Ciné Special, but a larger set would be helpful in slowing the motion. Hollywood combines the use of larger sets with a camera speed of well over a hundred frames a second.

For the destruction of the city, the mountain is supposed to erupt and spread burning ashes over the buildings. Since a blinding flash for the actual eruption was a necessity, flash powder was the natural solution. A shallow can, containing the powder, was hidden in the hollow crater. A fuse was attached and lighted; then the camera was started to catch the flash.

Immediately following a close shot of the mountain erupting, a portion of the city is shown, as "live" ashes descend and ignite some of the buildings. Our "ashes" were lighted tobacco fragments, which fell on kerosene soaked portions of the city. Buildings catch fire and collapse. At the high point of destruction, a "flash pan" takes the scene to other parts of the planet, showing other volcanoes erupting, earthquakes and the turbulent sea.

The earthquake was accomplished by placing, side by side, two flat surfaces covered with sand and small papier mâché mountains to resemble deserts. The surfaces were pulled apart, causing sand and mountains to fall into the chasm. For a further effect of violence, rocks and mountains jut out from the ground.

Here, portions of Glière's *Third Symphony,* Moussorgsky's *Boris Godounow* and Tschaikowsky's *Francesca da Rimini* provide the aural excitement. Another "flash pan" shifts the scene back to the city, to show only smouldering ruins. A sudden lightning flash, and the tallest building shifts; a close shot shows its base cracking, and the building crumples. It crashes directly toward the camera.

Animation was the answer for the scene of the building's base cracking. A black line, resembling a crack, was drawn, frame by frame, across the base. When the animation shot was cut in with actual scenes of the building shifting and falling, the effect was realistic.

With renewed violence, the mountain continues to erupt, and this scene is followed by a long dissolve to a shot of the mountain extinct. The camera recedes, to show the city in ruins, covered by the silt of ages. A long dolly shot away from the city follows, and the scene fades out. Fading in, the planet is again revealed as the camera moves away, and Mars is lost among the maze of stars.

That traitor spring

[Continued from page 216]

expression.

20. *Closeup.* A picture of a movie star (Judy Garland or Deanna Durbin).

21. *Medium closeup.* The boy sighs.

22. *Closeup.* The pup with a bored expression.

23. *Closeup.* The boy looks down at the pup and speaks.

Title. *"In the spring, you know, a young man's fancy . . ."*

24. *Closeup.* The pup is very bored.

25. *Medium shot.* The boy goes on with his dressing. *Quick fade out.*

26. *Long shot. Quick fade in.* The boy and the pup are playing in the back yard. The boy tires and sits down.

27. *Semi closeup.* The boy is gazing into space. The pup brings a ball and puts it down at the boy's feet and looks up at him. The boy pays no attention to the dog and continues to gaze into space. He gets an idea and smiles.

28. *Medium shot.* The boy gets up and runs toward the house.

29. *Long shot.* The boy is running toward the house, with the pup after him. He runs up the steps of the back porch and goes inside, leaving the pup outside.

30. *Closeup.* The pup tries to get in the door.

31. *Closeup.* The boy at the telephone. He gives a number and looks up, whistling. He turns back to the telephone, smiling, as he speaks.

Title. *"Hello, Beautiful. How about going to town with me for a soda?"*

32. *Closeup.* A girl at the telephone. She smiles as she speaks.

Title. *"Oh! I'd love to. I'll meet you in half an hour."*

33. *Closeup.* The boy as he hangs up the receiver. He rubs his hands and smiles with satisfaction. He starts out of the scene.

34. *Semi closeup.* The boy at a mirror, primping and tying his tie.

35. *Semi closeup.* The pup, still trying to get in the door.

36. *Medium shot.* The boy comes out of the front door. He closes the door and starts to walk down the steps.

37. *Medium shot.* The pup hears the door close and runs around to the front of the house.

38. *Medium shot.* The pup runs to the boy. The boy takes him to the front door, opens it and puts the pup inside.

Title. *"I can't be bothered with you today, pup. I'm busy."*

39. *Medium shot.* The boy and the girl walking toward the camera.

40. *Medium shot.* They walk away from the camera (another location).

41. *Medium shot.* They walk into an ice cream store (downtown).

42. *Semi closeup.* The boy and girl at the counter. The girl looks around, pleased. The boy looks at the girl and speaks.

Title. *"Take anything you like. I've got lots of money."*

43. *Closeup.* The girl looks up at a paster on the mirror. She speaks.

Title. *"I'll have a banana split."*

44. *Closeup.* The boy gasps and swallows hard. He looks up at the paster.

45. *Closeup.* The paster, with the lettering, BANANA SPLIT 25c, and a picture of a banana split.

46. *Closeup.* The boy's hand goes into his pocket. He pulls out a quarter (stage money).

47. *Closeup.* The boy looks at the girl. He swallows hard and speaks.

Title. *"I wouldn't take that—it's bad for the digestion."*

48. *Closeup.* The girl looks at the boy in surprise. She shakes her head as she speaks.

Title. *"Oh, no. I always have banana splits."*

49. *Closeup.* The boy gulps and looks at the soda dispenser. He speaks, holding up one finger as he orders.

50. *Closeup.* The boy's foot taps nervously under his stool.

51. *Closeup.* The girl eats the banana split. She obviously enjoys it.

52. *Semi closeup.* The girl and the boy. She is eating, and the boy watches her longingly. He licks his lips. She looks at the boy and says:

Title. *"Too bad you aren't feeling well."*

53. *Semi closeup.* The boy and girl. She looks at the boy as she finishes speaking. He gulps and looks at her with a forced smile.

54. *Medium shot.* The girl and boy in front of his house, talking. She speaks.

Title. *"It was very nice of you to treat me to that lovely banana split."*

55. *Closeup.* The boy looks at her with a forced smile while she speaks.

56. *Long shot.* The girl walks away from the camera.

57. *Medium shot.* The boy walks to the front door. He opens it and enters the house.

58. *Medium shot.* The boy enters his room. He throws his cap down on the floor, pulls his pocket inside out and looks at the picture on the wall.

59. *Closeup.* The picture.

60. *Semi closeup.* Over the boy's shoulder, with the girl's picture centered. With an impetuous movement,

Soundies

PARADE OF MUSICAL HITS

16 MM. Sound Films—100 Ft. Lengths

Featuring outstanding orchestras and headline performers. 18 titles, including:

I AM AN AMERICAN sung by Carolyn Marsh
MINNIE THE MOOCHER with Cab Calloway
EL RANCHO GRANDE starring Barry Wood
COMES THE REVOLUTION—Willie Howard
FIDDLE POLKA with Lanny Ross
LET ME OFF UPTOWN—Gene Krupa Orch.
BOXCAR RHAPSODY with Borrah Minevitch and his Harmonica Rascals

SALE PRICE: $7.50 per subject
Dealer Discount Available

Note: for non-theatrical use only.

WALTER O. GUTLOHN, Inc.
25 West 45th St., Dept. M-6 New York

PROTECT FILMS AGAINST CLIMATE, SCRATCHES, STAINS, FINGERMARKS—THE WAY THE U. S. GOVERNMENT AND THE HOLLYWOOD PRODUCERS DO

MOVIES PEERLESS FILM TREATMENT STILLS

VAPORATE

ASK YOUR DEALER OR PHOTOFINISHER

VAPORATE CO., INC.
New York, N. Y.
130 W. 46th St.

BELL & HOWELL CO.
1801 Larchmont, Chicago
716 N. Labrea, Hollywood

DISTINCTIVE EXPERT
TITLES and EDITING
For the Amateur and Professional
16 mm. — 8 mm.
Black & White and Kodachrome
Write for our illustrated catalog

STAHL
EDITING AND TITLING SERVICE
33 West 42 St. New York, N. Y.

STOP "APOLOGIZING" for your movie titles

• To prove how easy it is to make beautiful professional-looking titles . . . A-to-Z offers you a
• SAMPLE TITLE KIT—FREE •
Send for your kit today—it's free

A-to-Z MOVIE ACCESSORIES
175 Fifth Ave. Dept. M40 New York, N. Y.

TRADE FIBERBILT MARK
SHIPPING CASE

WE DO OUR BEST TO SERVE OUR COUNTRY FIRST—AND SERVE YOU BEST THAT WAY.

FIBERBILT CASE CO.
40 WEST 17th ST. NEW YORK CITY

he reaches up and rips the picture from the wall and crushes it into a ball.

61. *Closeup.* The pup sticks his head around the casing of the door. If possible, show him barking tentatively.

62. *Semi closeup.* The boy starts and looks around in the direction of the sound. He looks down at the ball of paper crushed in his hand; then, laughing wryly, he tosses it to the pup.

63. *Semi closeup.* The pup leaps with excitement as he jumps to catch the ball of paper. He then brings it to the boy.

64. *Medium shot.* The boy and the pup at the head of the stairs as the boy gets more interested in this game. He tosses the ball of paper down the stairs, and the pup scampers after it. The boy suddenly laughs wholeheartedly and jumps down the stairs after the dog.

65. *Medium shot.* Both of them burst out of the front or back door in great good humor.

66. *Long shot.* Slowly fade out on both of them as they race off into the distance, intent on their renewed fun. *The End.*

(Editor's note: *At left are frames from the drug store sequence in* Spring Fever, *made by the author from the scenario presented above. Drug store interior scenes were filmed at home. The counter of the soda fountain is marbleized paper, placed on top of a dresser, and the background is neutral colored drapery.*)

A triple play film

[Continued from page 212]

Using aluminum colored letters on an adhesive base, Mr. Vincent simply arranged the titles on a mirror and caught his backgrounds as a reflection in that surface. This scheme has a number of advantages more or less immediately apparent. With the letters placed in full sunlight, the background is necessarily back lighted and dark; therefore, it offers good contrast to the silvery tones of the title wording. At the same time, this arrangement eliminates any possibility of the glare encountered in glass shots. And for a third thing—since the focus was sharply on the title letters—the reflected background was inescapably, yet desirably, diffused. An obvious disadvantage might be found in the reversed (left to right) nature of the reflected background; but, if the subject is as simple as it should be, this result will have no significance.

Another practice which Mr. Vincent followed throughout his film was never to sight in a tense manner through his view finder on his shots of people. It reminds him, he says, of a machine gunner getting off a burst, and he believes that all actors—especially children—become unduly camera conscious under this treatment. Thus, he has formed the habit of setting up the camera, making a mental note of the area covered in the finder and then forgetting that tempting accessory completely. Since he wanted to be in a good part of this present picture himself, his excellent idea was almost a necessity—as was, we may point out, the use of a tripod. "And in conclusion," states the witness, "this practice is an absolute guarantee against the desire to 'pan'!"

As for lenses, Mr. Vincent's preference in this kind of work runs toward the 15mm., *f*/2.7, since he feels that it gives a more natural perspective than does the regular one inch objective. The splendid closeups of the birds obviously indicate the use of a telephoto, which in Mr. Vincent's choice is the four inch, again with a maximum speed of *f*/2.7. His 25mm. lens is the standard *f*/1.9, fitted to his magazine camera, while the exact focusing and centering of the extreme closeups were achieved through the use of an inserted focus finder.

But there are many movie makers with as good equipment as this, or better. In *Dad and I Took a Walk*, it is primarily the simple but successful continuity scheme which counts, backed up by smoothly integrated sequencing and attractive camera compositions. There is the recipe. Why not try stirring up a batch of it in your own back yard?

New ACL director

[Continued from page 224]

come on since then."

In presenting Mr. Thevenet, a pioneer member of the League, to his fellow members in the new capacity of a director, Movie Makers is glad to welcome to higher responsibility a gentleman from the great empire of Texas who has served his State and country well and who has never lost the joy of making pictures, both still and movie. Throughout the years of his association with the Amateur Cinema League, the staff at headquarters has appreciated Mr. Thevenet's friendly commendation and his wise counsel. He will give valuable service on the League's governing body.

Making Coast Guard movies

[Continued from page 211]

ment, since it must be moved quickly in emergencies and, in some cases, set up for small boat interiors and other confined spaces. The photographic truck, with its radio transmitter and receiver and built in camera platform, participates in major emergency mobilizations, which require the services of rescue crews, and in other large scale operations, ashore or on the inland waterways. Most recent of these operations was the mobilization of Coast Guard motor lifeboats, communication trucks and other equipment used in connection with the evacuation of flood victims in Pennsylvania, West Virginia and Kentucky. At the scene of such disasters, the photographic truck's radio transmitter and receiver assist in coordinating its movements with other units and enable the cameramen to find the best pictures.

While best motion picture filming practice requires that a tripod be used, Coast Guard cameramen have had to develop their own method of holding their cameras by hand, while working aboard some of the smaller ships of the Coast Guard. Taken from a tripod, their pictures would be a blurred mass of sky and water, further complicated by the shaking vibration of racing engines as heavy seas lift the propellers out of the water. Hand holding an Eyemo with a wide angle or two inch lens under difficult conditions is not too hard, with a reasonable amount of practice. However, some of the most effective scenes in *Carry the Fight* were recorded by a cameraman using a hand held camera with a six inch lens. The secret of the technique is that the cameraman shoots with his camera as an infantryman would fire his rifle from the seated position—bracing himself by forming a tripod with his legs and his body.

While the Coast Guard cameraman is at sea, whether he is eating or sleeping or wherever he may be on the ship, his camera is right beside him or strapped to his wrist. Every hour or two, as the light changes, he resets his lens stop to a new meter reading; his lens is at infinity, and he is as ready to shoot as are the men at the guns.

In the cameraman's sea locker are cans and bottles of chemicals, so that he can make "end tests" at the completion of each 100 foot roll, to tell him whether his exposure is right and to check his camera for scratches. Because the door is taken off the 35mm. camera every 100 feet, it is likely to collect dust. So the order is, "Clean the gate and pressure plate every time a new roll is loaded."

While the major portion of Coast Guard motion pictures is made on 35mm. film, many commanding officers of Coast Guard patrol boats and cutters have their own or official 16mm. Ciné-Kodak magazine type cameras. As the ships return from their convoys and patrols, hundreds of feet of Kodachrome scenes of disasters, rescues and attacks at sea are coming in, to provide material for a dramatic color story of Coast Guard convoy work now in the making. Two cameramen in New York are filming the "cut in" shots, and they are editing the movie as this article goes to press.

As far as is possible, without expanding to the size of a motion picture production studio, the Coast Guard is producing its own films. The original conception, script, direction, editing, camera work and the arrangements for release are being done by Coast Guard personnel. Such major outside production facilities as sound recording, optical effects work and animation are contracted for commercially, as they are needed, for the completion of each film.

Like the cameramen of all the services, filmers of the Coast Guard are on the fighting fronts, facing the same dangers as do their armed shipmates, but able to return their fire only with the pictures they make.

Projection lamp lore

[Continued from page 217]

the light emitted in the opposite direction is thrown back to the condenser, so that practically all the *effective* light available from the lamp is utilized. Now, a comparison of Figs. 2 and 3 will make it obvious that, the nearer the filament is to the condenser, the greater is the amount of light "gathered in." Thus the horizontal diameter of the bulb may be of considerable importance.

The lamp is nothing more than a very special form of resistance, heated by the passage of an electric current to a white heat, emitting light. It may interest readers to know that the temperature attained exceeds the *boiling point* of iron, and it is only by making the filament of specially tempered tungsten that such a high temperature can be maintained. In addition to forming a protection for the filament, the glass bulb acts as a container for an inert gas which surrounds the filament. This gas prevents oxidation of the metal from taking place under the high temperature, with consequent failure of the filament.

To withstand the intense heat, specially toughened glass, of high melting point, is employed in the manufacture of the bulb. Even then, it will be obvious that the glass must be kept at a reasonable distance from the filament. By the use of forced ventilation in the lamp house, to cool the glass bulb, this distance is kept to a minimum. Generally, lamps for substandard projectors are made up to a power of 500 watts, with a bulb diameter of 32mm. That is to say, the filament can be as close as 16mm. to the first lens of the condenser. The bulb diameters of 750 watt and 1000 watt lamps are

THESE HARD-TO-GET CAMERAS
are available now at
ABE COHEN'S EXCHANGE

This May Be Your
LAST OPPORTUNITY TO ACQUIRE
THIS HARD-TO-GET EQUIPMENT

8MM CAMERAS (New)

Kodak Model 20, F3.5	$30.50
Kodak Model 25, F2.5	43.75
Kodak Model 60, F1.9 with case	82.65
Keystone K8, F3.5	28.58
Keystone K8, F2.5	37.35
Keystone K8, F1.9	58.46
Revere F3.5	34.95
Revere F2.5	49.95
Revere Turret F2.5	73.50
Bell & Howell Companion F3.5	52.80
Bell & Howell Sportster F2.5	74.15

16MM CAMERAS (New)

Cine Kodak, Model K, F1.9, case	95.00
Cine Kodak, Magazine F1.9, case	135.00
Keystone B1	31.45
Keystone A3, F3.5	38.25
Keystone A7, F2.7	47.25
Keystone A7, F1.5	70.65
Victor 3, F2.9 Dallmeyer	67.50
Bolex wi. 1" F1.5 Wollensak	253.00
Bell & Howell Autoload, F2.7	131.20

WE BUY
TOP CASH PRICE PAID
for desirable
MOVIE EQUIPMENT,
CAMERAS, Etc.

ABE COHEN'S EXCHANGE, INC.
"THE HOUSE OF PHOTOGRAPHIC VALUES"
142 FULTON STREET, NEW YORK, N.Y.

SUPER - SOUND PROGRAMS!

ROADSHOWMEN, DEALERS,
DEFENSE PLANTS,
Attention!

Use our super-sound film rental service! Hundreds of top-notch programs at reasonable rates! For good prints, good service, good pictures, join the INSTITU family of 16mm film users! Write today for our 101 page catalog, plus supplementary list of 1943 P.R.C. releases. *I.C.S. gives you your money's worth! Write Dept. 3.*

INSTITUTIONAL CINEMA SERVICE, INC.
1560 Broadway New York, N. Y.

Why It Pays To
LEARN PHOTOGRAPHY NOW
Never so many job and career opportunities! Photographers needed in business, industry, science. N. Y. I. graduates winning promotion, higher pay in Armed Forces. You can qualify at America's largest, oldest school. Resident or home study. FREE catalog describes commercial, portrait, motion picture and color courses. Write today!
N. Y. INSTITUTE OF PHOTOGRAPHY
Dept. 105 10 W. 33 St., New York, N. Y.

GOOD SOUND?

Guaranteed service on all makes 16 mm S.O.F. equipment, single or double system.

WE DESIGN

Noiseless controls, and automatic volume amplifiers to fit all film recorders or cameras.

References upon request.

AUDIOFILM STUDIO
1614 Washington St., Vancouver, Wash.

necessarily greater, and projection lamps are made with a bulb diameter as large as 64mm., but this fact does not mean that they are less efficient. By using a condenser of larger diameter, as a glance of Fig. 4 will show, as much light is "gathered in" as with a lamp of smaller bulb diameter used with a smaller condenser. Normal substandard equipment is compact and portable; hence, condensers and lamp houses are kept as small as possible. In attempting to "hot up" a projector, therefore, by using a lamp of higher power, successful results will be obtained only if the new lamp is of the same dimensions as those of the original. Special projectors are made for use in theatres, having large lamp houses, to accommodate the larger lamps, but these do not concern the average amateur.

The wire used in a filament must be extremely thin. Imagine, for a moment, a very thick wire, perhaps half an inch in diameter, heated to a very high temperature. Because of surface radiation and the conduction of heat to the surrounding gas, the outside skin will cool off rapidly. It will be obvious that to maintain a given skin temperature, the core temperature will have to be considerably higher. To emit a brilliant light, the skin would have to be raised above a white heat. Under this condition, the core would have to be hotter still, and it might reach the molten state, in which case the wire probably would break down altogether.

Now if the wire is made thinner and thinner, until it is so thin that the difference in temperature between the skin and core is negligible, the whole of the wire will radiate its heat equally, and there is no danger of the wire breaking down, even if the skin *is* white hot. This is the condition required for a filament. To obtain this condition, the tungsten wire used in a lamp filament is of the order of *one thousandth of an inch* thick; yet manufacturers have been able to make it sufficiently robust to withstand comparatively rough handling!

A filament behaves in exactly the same way as any other type of resistance, and, if we remember our school physics and Ohm's law,

$$C = E/R$$

or,

$$E = C.R,$$

we know that, in an electrical circuit, the applied voltage "E" is proportional to the resistance "R." The resistance of a wire is proportional to its length, which means that to use a high voltage implies the use of a long wire when its diameter is already fixed by other considerations. Now a long filament is the last thing that we want for a projection lamp.

Strictly speaking, a condenser can pick up light only from a single point and concentrate it into the converging beam required for the projector. Any spread in the source of illumination produces a corresponding spread in the resultant beam. An exaggerated form of this condition is shown in Fig. 5. The rays originating from "X" pass through the condenser, along and between the lines "Y" and "Z" and actually fail to enter the lens at all. This fact accounts for the use of the arc lamp in the theatrical film world, as this lamp provides the most intense and concentrated form of artificial light known. In the same way, the filament of a projector lamp must be concentrated into the smallest possible space, both in a plane at right angles to the optical axis of the system and in a "fore and aft" direction.

The manufacturer has succeeded in approaching the ideal in two ways—first, by reducing the voltage and so shortening the total length of wire in the filament; second, by adopting several most ingenious methods of arranging the filament in a compact form.

The 110 volt lamp has been widely adopted because 110 volt supply mains are common in the United States. It strikes a happy medium and it does not involve the use of either a breakdown resistance or a transformer. In Britain, the standard voltage is 230 alternating current. Since a transformer becomes almost essential, although 230 volt lamps are available, it is not unusual to employ lamps of fifty volts or less, to obtain the maximum possible efficiency. In addition to the gain in optical efficiency, because of the more compact filament, the wire used can be a shade thicker and the coils a trifle more widely spaced, as the problem of compactness is less acute with the shorter filament. The lamp may therefore be run at a slightly higher temperature, with a consequent gain in *electrical* efficiency. The following figures are given for a 500 watt lamp:

Voltage	Efficiency (Lumens a watt)
50	27.0
110	26.0
230	22.0

On direct current circuits, a 110 volt lamp usually is employed, as the wastage of current in a breakdown resistance would be excessive with a lamp of lower voltage. These facts should be noted by such readers as may have a high voltage mains supply.

For powers up to 500 watts, the "coiled coil" filament is generally employed. The filament wire is first wound into a spiral of small diameter. This spiral is then, itself, wound into another much coarser spiral, two, three or four sections being mounted side by side, to form a grid, as shown in Fig. 6. This is the best arrangement consistent with a long life, the smaller lamps usually being rated at 100 hours and the larger, fifty hours.

Lamps ranging from 500 watts to 1000 watts are also supplied with biplane filaments. The filament coils are arranged vertically in a double grid, one in front of the other. They are so arranged that the coils in the rear grid appear behind the gaps in the front grid, as shown in Fig. 7. Viewed along the optical axis, this arrangement produces a solid mass of intense light. Naturally, the apparent filament area is less than that for a "coiled coil" grid and, indeed, the biplane filament is the most efficient form yet produced. However, as the coils are in closer proximity one to another, cooling is less effective, and lamps with biplane filaments are rated at only twenty five hours. Run at a slightly lower temperature, the electrical efficiency is slightly lower, but the gain in *optical* efficiency, because of the highly concentrated filament, more than compensates.

The modern projection lamp has been made to comply with the exacting demands of the modern substandard projector's optical system. Much care and skill have gone into its manufacture, and the lamp is deserving of equal care during its useful life. The filament is relatively fragile, particularly when it is hot, and it must be guarded from shock. Do not forget that the lamp has a glass bulb which may get covered with dust. Clean it occasionally, as well as the reflector and condenser glasses.

(Editor's note: *This is the first of a series of three articles about 16mm. projector lamps by Mr. Gauld. The second will appear in the July number of* Movie Makers.)

News of the industry

[Continued from page 218]

improved projectors that will go into production when the war is over. In this way, many people can use the limited number of projectors now on hand, and the cost of buying a new one later will be greatly reduced for those who take advantage of this offer.

New Ampro news The Ampro Corporation, 2851 North Western Avenue, Chicago, recently issued the first number of its new four page publication, *Ampro News.* The paper will be issued every other month, and it will be mailed to all Ampro dealers and representatives.

SMPE convention The 53rd semi annual convention of the Society of Motion Picture Engineers was held at the Hotel Pennsylvania, New York City, during the first week in May. At the meetings, emphasis was placed on the contribution which the motion picture industry is making to the war effort. Army and Navy representatives presented papers concerning the industry's rôle in war training and combat films. An interesting feature of the convention was an outline by Howard L. Walls, curator of the film collection of the Library of Congress, on the project to restore to celluloid a large collection of motion picture subjects made from 1897 to 1917. Prints of these early films were made on paper and were registered as photographs with the Copyright Office at Washington, in the days before provision had been made for the registration of motion pictures. These paper photographic reels will be restored by a method recently devised by Carl Louis Gregory of the National Archives. The early works of D. W. Griffith are included in this group, as well as many early films by Edwin S. Porter and the French Méliès.

Greenfield in Army

Albert Greenfield, advertising manager of Official Films, Inc., was inducted into the United States Army last month. Mr. Greenfield will be on a leave of absence for the duration of the war.

New E. K. appointments

The Eastman Kodak Company recently announced that L. Hayward Bartlett has been appointed director of advertising and Waldo B. Potter has been appointed director of advertising operations. Both Messrs. Bartlett and Potter have previously acted as assistant advertising managers. These promotions were occasioned by the resignation of Howard H. Imray as advertising manager, on account of illness.

Equipment stolen

The Camera Craft Shoppe, 114 West State Street, Rockford, Ill., reports a robbery at its store, in which approximately $3600 worth of merchandise was stolen. A reward is offered for information leading to the recovery of this equipment, some of which is listed below.

Perfex 8mm. Magazine camera with f/2.5 lens, M13183; Revere Double 8 camera with f/2.5 lens, 122824; Bell & Howell Companion 8 with f/3.5 lens, 359001; Perfex 8mm. Magazine camera with f/2.5 lens, M16639; Bolex 16mm. camera with Wollensak f/1.5 lens, lens 2803607, body 17395; Bell & Howell Magazine 16mm. camera with f/2.7 lens, 322279; Cooke Kinic two inch f/3.5 lens, 249968; Cooke wide angle f/2.5 lens, 251415; Kodak Ektar, EY1060; used Contax Model II with f/2 Sonnar lens, 1827150; Weltur camera with f/2.8 Zeiss Tessar lens, 2248737; B & J Press camera, four by five, with f/4.5 lens, Perle shutter, 807463; two and a quarter by three and a quarter Watson Press camera with f/4.5 lens in Prontor II, 206840; two and a quarter by three and a quarter Watson Press camera with f/4.5 lens and range finder, 284574; nine by twelve cm. camera with f/3.5 Meyer Goerlitz lens, 801815; used Contax Mod. I with f/2.8 Tessar lens, lens 1345801, body Y29758; Busch Pressman two and a quarter by three and a quarter camera with Tessar f/4.5 lens, 930575, body 17264.

Practical films

[Continued from page 225]

The three Life camps serve as examples of the camping education method, and graduate students from all parts of the country are shown working on camping programs which, later, they will introduce to their own communities or use in teaching. They learn through first hand experience how to use their hands and how to construct equipment; how to plan and to cook meals; how to build shelters, how to plan trips and how to lead and to entertain the groups entrusted to their care. Included in the film is an interesting sequence of nature study, featuring the geology of a bog near the camp.

Based on a scenario by E. DeAlton Partridge, ACL, the picture was filmed by Le Roy Phelps and edited by John J. Dullaghan. Information regarding screenings of *Camping Education* may be secured from Life Camps, Inc., 14 West 49th Street, New York City.

CANADA AND THE WAR

The Thousand Days, a two reel, 16mm. sound on film motion picture, produced by Associated Screen Studios of Montreal, has been accepted by the United States Office of War Information for general release in the United States. Recommended for screenings on programs to promote United Nations unity, *The Thousand Days* is a pictorial review of Canada's first three years of war. It is a story of production and accomplishment and shows the manner in which the raw material, manpower and other resources of that nation have been adapted to the war effort.

FILM FOR BOOK CONSUMERS

Jack Maynard, ACL, recently completed a one reel, 16mm. black and white film, entitled *An Introduction to Consumers' Book Cooperative, Inc.*, which will be shown to those interested in learning the details of the operations of this book procuring organization.

FILM ON FOODS

A film that will be helpful in planning wartime meals has recently been

SOUND
FOR YOUR FILM

FOR EXCELLENT WORKMANSHIP—
WE MAINTAIN SKILLED TECHNICAL
STAFF, COMPLETE STUDIO FACILITIES AND BERNDT-MAURER EQUIPMENT.

Price List Free on Request

SPOT FILM
PRODUCTIONS, INC.
339 EAST 48 STREET N. Y. C.

LENSES
FINELY GROUND AND POLISHED
NEW BUT EDGES VERY SLIGHTLY CHIPPED

For Ultra Close-up Shots, experimental optics, magnifying, for making experimental two-power telephoto lens, Kodachrome and stereoscopic viewers, powerful telescopes, focusing aides, and for many movie gadgets.

SET NO. 1-L "Our Advertising Special"
Fifteen Lenses for $1.60, Postpaid
SET NO. 5-L "The Gadgeteer's Delight"
Thirty-five Lenses for $5.00, Postpaid
SET NO. 10-L "The Experimenter's Dream"
Seventy Lenses for $10.00, Postpaid
Big Ten Page Booklet of Plans and Directions Included
Satisfaction Guaranteed

EDMUND SALVAGE COMPANY
Department 8
41 West Clinton Avenue
P. O. AUDUBON, New Jersey

Kodachrome
MAPS·*Charts*·FINE TITLES
Geo. W. Colburn Laboratory
Special Motion Picture Printing
995-M Merchandise Mart, Chicago

SOUND ON FILM
Rent—Exchange—Sale
USED SOUND FEATURES FOR SALE
REASONABLE
CINE CLASSIC LIBRARY
1041 Jefferson Ave. Brooklyn, N. Y.

TINT!
TONE!
Photographic Prints.
Black and White
Movie Films.
Titles, Slides, Prints.
Dip once and it's done!
Write for Literature
Teitel Laboratories P. O. BOX 123
CORONA, N. Y.

THE BEST IN 16MM!
MAJOR COMPANY FEATURES
Also: Technicolor and Black and White with outstanding stars including Laurel & Hardy, Hedy LaMarr & Chas. Boyer
ADVENTURES AT THE
BASKERVILLES
A SHERLOCK HOLMES PICTURE (8 Reels)
Cartoons, Serials. *Write for free Catalog.*
COMMONWEALTH
PICTURES CORP.
729 SEVENTH AVE. NEW YORK, N. Y.

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS SAYS: Don't let the war stop your cine making. Bass has the goods. USED 8MM. CAMERAS: Keystone 8, *f*/3.5 lens and case, $27.50; Cine-Kodak 8 Model 20, *f*/3.5 lens and case, $30.00; Cine-Kodak Model 25, *f*/2.7 lens, $34.50; Revere Model 88, *f*/2.5 lens and case, $49.50. USED 16MM. CAMERAS: Simplex Pockette, magazine load, Kodak *f*/3.5 lens, $27.50; Filmo 75, 100 ft. capacity, *f*/3.5 lens, $47.50; Bell & Howell Filmo 70A, Cooke *f*/3.5 lens and case, $47.50; Cine-Kodak Model E, *f*/1.9 Kodak Anastigmat, $64.50; Victor 3 Turret, *f*/3.5 lens, focusing mount, $67.50; Cine-Kodak Model A, *f*/3.5 lens, $50.00; Cine-Kodak Model B, 100 ft., 1" *f*/1.9 lens in focusing mount, interchangeable 3¾" Wollensak *f*/3.3, with case, $98.50; Cine-Kodak Magazine, f/1.9 lens, $110.00; Victor Model 3 Turret, 15mm. Wollensak fixed focus *f*/2.7, 1" Wollensak *f*/2.7, 2" Wollensak *f*/3.5 and case, $125.00; Victor Model 4 Turret, with 1" Dallmeyer Triple Anastigmat *f*/2.9 fixed focus, 1" Cooke *f*/1.8 focusing, 3" Telecor Telate *f*/3.5, case, $167.50; Bell & Howell Automaster Turret, with 1" Dallmeyer *f*/1.5, 2" Wollensak *f*/3.5, 4" Xenar *f*/3.8 objective finders, combination case, $382.50. LENSES: Hard-to-get cine lenses in stock. Focal lengths up to 6" including Cooke, Hugo Meyer, Dallmeyer and complete stock of new Wollensak lenses from wide angle to 6". Write for quotations. DESIRABLE ACCESSORIES: Universal Titlers, made of aluminum, complete with magnifying letters, models for all standard cameras, each $6.95. Cinematographer's Handbook and Reference Guide in stock, $3.50. American Photographic Exposure Computer, $1.00. The Camera Photo Pocket Guide, $1.00. We buy 'em, sell 'em and trade 'em. Complete stocks of new Cine Equipment all makes. Send for Bass Supplementary List of Cine Equipment up to date. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ BELL & HOWELL Auditorium Projector, 1200 watt lamp, 2" *f*/1.6 lens, carrying case, like new, $395.00. BOX 243, MOVIE MAKERS.

■ FOR sale: 16mm. Bell & Howell 400 watt projector. Excellent condition. $40.00. JAMES FLETT, 400 W. Madison St., Chicago, Ill.

■ AT WOLK'S. New Cine-Kodak mag. and case, $137.50; Model "K" and case, $95.00; B & H Mag., Cooke *f*/2.5 wide angle, $165.00; Bolex Eight, 3 lenses, $335.00 comp.; B & H 70A, Cooke *f*/3.5 and case, like new, factory guaranteed, $79.50; Victor *f*/3.5, factory overhauled, and case, $49.50; B & H 750 watt proj., Victor camera, Cooke *f*/1.8 lens, and screen, all like new, $300.00; 16mm. all metal, 400 ft. reels and cans, automatic threading, regular $1.15 per set, spec. 78c in lots of six; 8 mm. all metal reels and cans, same as above, 55c per unit in lots of six. Special on 16mm., 400 ft. all metal reels in lots of 12, only 33c each. We buy, trade cameras and equipment. WOLK CAMERA CO., 231 So. Dearborn, Chicago, Ill. Dept. MM.

■ FILMO 70DA, case, with three brand new Bell & Howell Cooke lenses. Sell—trade for Cine Special or 16mm. sound projector. BOX 244, MOVIE MAKERS.

■ USED: 8mm. Filmo Editor, $38.95; Filmo Titler for single lens 8mm. camera, $26.65; 2" Cine-Kodak *f*/1.6 lens, $85.35. RABSONS, Inc., 111 W. 52nd St., N. Y. C.

■ ONE Eyemo 35mm. camera, *f*/2.5 lens, Turret head with case, $300.00. POCKRANDT PHOTO SUPPLY CO., 16 N. Howard St., Akron, Ohio.

EQUIPMENT WANTED

■ WANTED: Cine Special camera, accessories; Rolleiflexes and Eyemo cameras; Weston, G. E. exposure meters. MOGULL'S, 68 W. 48th St., New York City.

■ WANTED—SOUND MOVIE PROJECTORS —Sound and silent films bought, sold, exchanged and rented. Bargain list free. HARVEY R. IRIS, Box 539, Brockton, Mass.

■ WE buy, sell, exchange 8 and 16mm. cameras, projectors, silent and sound, lenses and equipment. Send us yours for appraisal and cash remittance in 48 hours. LAFAYETTE PHOTO SUPPLY, 12 Broadway, Buffalo, N. Y.

■ DU-MORR Radial Wipe for Cine-Kodak Special. WALTER P. DOWNS, 702 Dominion Square Bldg., Montreal, Que., Canada.

■ WANTED: Bell & Howell 2½" *f*/1.65 Incre-Lite projection lens. Will pay considerably more than list price if in perfect condition. BOX 245, MOVIE MAKERS.

■ WILL pay highest prices for 8mm.-16mm. sound, silent projectors, cameras and films. What have you. ZENITH, 308 W. 44th St., New York City.

■ WILL pay cash for Bell & Howell silent 16mm. Auditorium model and other silent and sound projectors. State make, model and price asked. ERKER BROS., 610 OLIVE ST., ST. LOUIS, MO.

FILMS FOR RENTAL OR SALE

■ COMPLETE 16mm. sound subjects, perfect, $5.75. Odd sound reels, $2.00. All sizes film bought, sold, exchanged. Catalogues, sample film, 10c. INTERNATIONAL MM, 2120 Strauss, Brooklyn, N. Y.

■ 16MM. sound religious and action films, new and used, largest selection, lowest prices. Free lists. MULTIPRISES, Box 1125, Waterbury, Conn.

■ NOW READY: VICTORY BULLETIN No. 3, bigger and better. Exchange, rent, sell 8mm.-16mm. films. It's the Easy-Way Library Plan. Send 10c. NU-ART FILMS, 145 W. 45th St., New York.

FILMS FOR EXCHANGE

■ EXCHANGE. Silent & sound pictures, also used sound features for sale, very reasonable. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ SOUND and silent films exchanged, bought, sold, rented. Bargains always. New free lists. FRANK LANE, 5 Little Bldg., Boston, Mass.

■ BUY MORE WAR BONDS and yet enjoy BETTER FILMS, by adopting our inexpensive exchange plan; Silent pictures—$1.00 reel; Sound —$2.00. Also sell. Free Catalogue. SELECTED SOUND programs, reasonable rentals. Send for Victory C Bulletin. BETTER FILMS, 742 New Lots Ave., Brooklyn, N. Y.

■ 8MM. FILMS! All major producers. New and used prints. Sales — exchanges — trade-ins. RIEDEL FILMS, Dept. MM-643, 3207 Joslyn Rd., Cleveland, Ohio.

■ SOUND and silent films bought, sold, exchanged. Sound films, $5.00 up. Biggest bargains, free lists. MULTIPRISES, Box 1125, Waterbury, Conn.

TRADING OFFERS

■ GOOD pistols, automatics and good rifles accepted in trade on Bell & Howell, Revere, and Eastman motion picture cameras. Spot cash paid for 8 and 16mm. cameras, projectors, lenses, sound projectors, and exposure meters. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 So. Fifth St., Minneapolis, Minn.

EARN WAR STAMPS

LET YOUR MOVIE IDEAS AND WRINKLES EARN WAR STAMPS FOR YOU...

For any idea accepted by *The clinic* department, MOVIE MAKERS will pay $1.00 in War Stamps. For any accepted idea illustrated by a drawing or a photograph, MOVIE MAKERS will pay $3.00 in War Stamps.

MOVIE MAKERS
420 Lexington Ave., New York, N. Y.

OLD CEMENT

There is no use splicing film if the splices are going to fall apart easily, yet that is what is sure to happen if you use old film cement. To keep the cement fresh, the bottle should be tightly corked whenever it is to be left for even as short a time as an hour without use. Never continue to use cement after it has become thick or refuses to weld film together.

released on 16mm. by the National Motion Pictures Company, Mooresville, Ind. The title of the picture is *A Recipe for Saving on Food Costs.* After the fundamental needs of economical and healthful meals have been noted, the picture shows how the telephone, the calendar and the clock can assist the housewife in planning her shopping. The types of food that can be bought in quantity and stored are shown, and the nutrition value of various cuts of meat is pointed out. By stressing the importance of reading labels on packages, comparing cost and size, ordering by weight, watching the scales and checking purchases before leaving the store, this practical film gives hints that will assist the food buyer.

Annual meeting of the ACL

THE annual meeting of Amateur Cinema League, Inc. — the seventeenth in its history—was held May 12, at the headquarters of the League in New York City. Three directors were reelected for an additional term of three years, these being C. R. Dooley, ACL, H. Earl Hoover, ACL, and P. N. Thevenet, ACL.

At the annual meeting of the League's Board of Directors, held following the members' meeting, the officers of the League were reelected for an additional term of two years. They are Stephen F. Voorhees, ACL, President, John V. Hansen, ACL, vicepresident, Ethelbert Warfield, ACL, treasurer, and Roy W. Winton, ACL, managing director and secretary. The Executive Committee of the League, consisting of the officers and C. R. Dooley, ACL, was reelected for an additional term of one year.

Reports presented at the meeting indicated that the League is now operating on as much of an even keel as is possible in wartime, that service to members is active and that support of the League by its members and by the amateur movie industry is of such a kind that a long career of future usefulness of the organization seems to be assured.

FREE FILM REVIEWS

You can borrow these new publicity movies

THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

Semper Paratus, 16mm. sound on film, black and white, running 4 minutes; produced for the United States Coast Guard.

OFFERED TO: groups (service charge, fifty cents).

AVAILABLE FROM: Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York, N. Y.; 19 South LaSalle Street, Chicago, Ill.; 351 Turk Street, San Francisco, Calif.; 1700 Patterson Avenue, Dallas, Texas.

Semper Paratus is a musical short subject about the United States Coast Guard. It contains a short history of this branch of the service, to the musical accompaniment of the Coast Guard's marching song.

Soldiers All, 16mm. sound on film, black and white, running 20 minutes; produced by the National Film Board of Canada.

OFFERED TO: groups.

AVAILABLE FROM: National Film Board of Canada. 84 East Randolph Street, Chicago, Ill.

Soldiers All, one of a group of Canadian films recently made available in the United States, gives a view of the men of the British Commonwealth in training. Field maneuvers in England and the advanced training of officers at the Royal Military College, in Kingston, are shown. Australian and New Zealand airmen training in Canada also appear in the film.

Danger, Men Working, 1 reel, 16mm. sound on film, black and white; produced by The Aetna Casualty and Surety Company, Hartford, Conn.

OFFERED TO: groups.

AVAILABLE FROM: Safety Education Department, The Aetna Casualty and Surety Company, Hartford, Conn.

Danger, Men Working, made in cooperation with the War Production Board and the War Manpower Commission, demonstrates that modern safety precautions can conserve manpower by preventing accidents. The film contains specific suggestions for eliminating many of the hazards which beset the thousands of new and untrained workers now engaged in war production. The need for prompt reporting of accidents is stressed, and the fact is brought out that lack of proper medical or first aid care can make accidents much more serious.

More Power to You, 3 reels, 16mm. sound on film, color; produced by Caravel for the Atlantic and Pacific Tea Company.

OFFERED TO: groups.

AVAILABLE FROM: Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York, N. Y.; 19 South LaSalle Street, Chicago, Ill.; 351 Turk Street, San Francisco, Calif.; 1700 Patterson Avenue, Dallas, Texas.

More Power to You is a movie that is concerned with the nutritious value of bread. A girl reporter's adventures in writing of the historic development of this food serves as a focal point for the story. Scenes of the way in which flour was milled in the early days are shown, as well as are later processes.

The End of the Beginning, 3 reels, 16mm. sound on film, black and white; produced by Sound Masters, Inc., for General Motors Corporation.

OFFERED TO: individuals and groups.

AVAILABLE FROM: Department of Public Relations, General Motors Corporation, 1775 Broadway, New York, N. Y.

The End of the Beginning is a thirty minute film that shows the tremendous work that is involved in converting five automotive plants into production of Grumman Wildcat and Avenger planes.

Lake Carrier — Anchors Aweigh — Star Spangled Banner, 1 reel, 16mm. sound on film, black and white, running 16 minutes; produced by the Office of War Information.

OFFERED TO: groups.

AVAILABLE FROM: Dayton Film Rental Libraries, 2227 Hepburn Avenue, Dayton, Ohio.

This three part reel features the story of the shipment of iron ore by lake carriers. The story of the Great Lakes waterway is accompanied by the Navy song and the National Anthem.

Bass
PAYS CASH!
FOR YOUR
CAMERA
BASS

I'm looking for your used equipment . . . so send it on to me for highest cash price . . . check by return mail . . . or write for quotation. You'll like the speedy and generous way we operate.

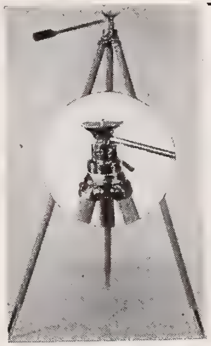
Charles Bass President

I buy . . . sell or trade

FILMO REVERE
BOLEX MOVIKON
CINE-KODAK SPECIALS
PROJECTORS, ETC.

WRITE DEPT. C

Bass Camera Co.
179 W. MADISON ST., CHICAGO, ILL.



A New CASPECO
All Metal Movie Tripod That Can Take It!
Rigid and sturdy, CASPECO Tripod gives rock-steady pictures. Full pan-tilt head locks firmly at a turn of the handle. Tilt top allows camera to point straight down for title making, etc. Legs lock securely at any height by a simple twist; this special patented design was originated by Caspeco. Tripod extends to five feet in height. Beautiful chrome finish.
FOR 8 OR 16MM.
$16.50
CAMERA SPECIALTY CO., INC.
48 W. 29th STREET NEW YORK, N. Y.

ASK YOUR 16MM. LIBRARY FOR
"FRAMED FOR MURDER"
A SENSATIONAL MELODRAMA WITH
WALLACE FORD, JUNE CLYDE and
FUZZY KNIGHT
ASTOR PICTURES CORP.
130 W. 46th STREET NEW YORK, N. Y.

8 ENLARGED TO 16 REDUCED TO 8
Black and White or Kodachrome
GEO. W. COLBURN LABORATORY
Special Motion Picture Printing
995-M MERCHANDISE MART
CHICAGO

Cine equipment
that you don't need,
you can sell

Sound on film projectors and sound film recording equipment are in special demand, but other items will find a ready market too. Advanced cine cameras are snapped up as soon as their availability is made known.

Consult MOVIE MAKERS display and classified advertising for dealers' purchase offers or use MOVIE MAKERS classified to list the equipment you want to sell.

MOVIE MAKERS
420 Lexington Avenue
New York, N. Y.

Amateur clubs

[Continued from page 219]

Mr. Hirth also addressed the Kenosha club on *How To Use Titles in Home Movies*, illustrating his points with an especially prepared film on the subject. Other Milwaukee members involved in this exchange visit were Erma Niedermeyer, ACL, Helen Schneider, ACL, Walter Meyer and Eugene H. Millmann, ACL. A summer picnic is being planned by the three clubs of southeastern Wisconsin—from Milwaukee, Kenosha and Racine.

La Casa looks

With their annual spring outing ruled out by war restrictions, members of the La Casa Movie Club, in Alhambra, Calif., have been traveling by picture proxy. Seen on recent programs were *Golden Gate Exposition, Cavalcade* and *Aquacade*, by Hugh S. Wallace; *Mexico and Mexico City*, by Florence Ritzman; *California to Guaymas*, by Mrs. R. Gillmann; *Virginia River* and *Zion Canyon*, by W. E. Miller.

Fourth for Rockford

Gathering in the city's Hotel Faust, members of the Rockford (Ill.) Movie Makers, ACL, installed new officers for the club's coming fifth year of activity. They are Elmer Xanten, president; N. P. Brewer, first vicepresident; Walter Dierks, second vicepresident; Hazel Nelson, secretary; O. O. Smith, treasurer; Algot Peterson, assistant treasurer; Folke Engstrom, editor of *Movie Makers News;* R. L. Jacobs, sound director; H. A. Burmeister, assistant sound director; Edwin Young, projectionist.

Light for Tri-City

Indoor Lighting for Home Movies was the subject of a discussion and demonstration by Orrin Stribley, at a late meeting of the Tri-City Cinema Club, with headquarters in Davenport, Iowa. On the same program, Dr. William P. Dunn presented two recent productions, *William Tell* and *The Sauk and Fox Indians*, and Harry Lytle, ACL, arranged for the screening of *Conquer By The Clock* and *Paratroops*, sound on film releases from the Office of War Information.

Winnipeg shows

Selected members of the Winnipeg Cine Club, in Manitoba, were busy in late months giving two shows in their community, first for the National Film Society of Canada and again for the R.C.A.F. Wireless School, of Tuxedo. The opening program included *North With Nascopio*, by R. S. Evans; *An Alpine Wonderland*, by Roy A. Jacobite, ACL; *Where Industry Thrives Amidst Beauty*, by Anna J. Doupe; *Danse Macabre*, by P. Jenner; *Colorful Seasons*, by Dr. C. H. Goulden; *Pioneer Daze*, by John Phillips. Miss Doupe's film was omitted from the second screening and *Millie The Model* was substituted for *Pioneer Daze*, at the R.C.A.F camp. Films seen at late regular meetings of the Winnipeg unit are *Who Sheds His Blood?*, a 16mm. monochrome sound picture about the Canadian blood donor program; *Inside Fighting China*, both from the National Film Board; *By Forest Trails To The Sea*, by the Reverend W. G. Martin.

Adventure in Passaic

Adventure Pictures, in the persons of Reginald and Louis McMahon, ACL, was the featured attraction at a late meeting of the Passaic Cinema Club in that city's Y.M.C.A. *Mars, A Fantasy Travelog* (discussed in detail on page 214 of this number) led off the program, followed by *Dynamite*, being Chapter I of *The Perils of Elaine*, and *The Black Rider*, Honorable Mention award winner from this magazine in 1941.

Passaic Cinema Club members' films seen at an earlier gathering include *Thumper, The Rabbit* and *Yawl Anchorite*, by Walter Koechel, ACL; *Cruise To Nassau*, by Howard W. Witham; *Camp O' The Woods* and *Family Christmas*, by Werner Von Bergen. New officers have been announced by the club as follows: Mr. Von Bergen, president; H. Douglas Hunter, vicepresident; J. Rodney Adams, secretary treasurer.

Capital 8's

Hometown talent has been the keynote of the last two meetings of the Washington 8mm. Movie Club, with screenings of members' films by Emmett P. Yoder, ACL, Fred A. Au, John H. Kelly, jr., Maurice Hejnal, ACL, and H. D. Bateman, ACL. O. S. Granducci, ACL, has demonstrated to the membership the effectiveness of double turntable scoring, using music and sound effects, while William J. Brown, ACL, has outlined the fundamentals of good title making, using a titling device of his own design.

M.M.P.C. mourns

Members of the Metropolitan Motion Picture Club gathered last month at an informal testimonial dinner to Robert M. Coles, ACL, perennial secretary and director of this veteran New York City unit. Mr. Coles, who is headed for the United States Army, has been secretary of MMPC for so long that his fellow members cannot recall the date of his first election. This aged department, however, would hazard a guess on circa 1932. The club's farewell dinner was held at Chin's Chinese Restaurant, in Times Square, following which the members in attendance carried Mr. Coles on their shoulders in triumph to the Hotel Victoria, MMPC meeting place. The film program there included *Two Kids and A Pup*, by Joseph F. Hollywood, ACL; *Making The Grade*, by George Mesaros, ACL; *Autumn at Slabsides*, by Louis Shefrin; *Frail Children of the Sun*, by John Larson, ACL; *What So Proudly We Hail*, by Charles M. DeBevoise, ACL.

Cine Arts active

Why We Make Movies, by J. W. Maycroft, and *Exposure Made Easy*, by F. K. Fullmer, are the titles of recent discussions by members of Utah Cine Arts Club, in Salt Lake City. Al. Morton, ACL, the technical adviser, has continued the club's series of instructional lectures with *Do's and Don'ts for Title Makers*, followed by a question period, while the following films have been seen on the club's screen: *Pot Shots*, by Virginia Smith; *Beauty on Parade*, by Howard Criddle, brother of Estella Criddle, a club member; *Pastoral Scenes*, by Wilford L. F. Samuelson; *The Isle of Guernsey*, a Kodachrome sound film made available by N. P. Mettome.

Brooklyn prepares

As if in preparation for the success of their Annual Show, recently held in the St. Felix Street Playhouse, members of the Brooklyn Amateur Cine Club, ACL, presented an unusually popular Guest Night program at a late meeting in the Hotel Bossert, group headquarters. Among the films seen at that time were *Mud Pies*, by Arthur Gross, ACL; *Trip To Gloucester*, by Irving Gittell; *Circus Days*, by Al Hellman; *Franconia Notch*, by Dr. Moskowitz; *Hubby Finds A Hobby*, by Charles Benjamin, ACL; *Ninety Days After*, by Martin Sternberg, ACL; *Autumn in New Hampshire*, by Francis Sinclaire, ACL. Recent lectures before the club have included *Making A Scenario*, by William P. Brandegee, and *Continuity*, by Irving Hartley.

Contest for Westwood

Members of the Westwood Movie Club, in San Francisco, will conclude production this month on individual contest pictures, all based on the single theme—Victory Gardens. Entries have been limited to four minutes of screen time. 8mm. or 16mm. stock. Among the recent films seen on the club's screen have been *Sutro Baths*, by Will Becktell; *Lake Tahoe and Mt. Lassen*, by Joseph A. Pissott; *Mt. Lassen and Crater Lake*, by Karl Gitschel; *Cattle Country, New Horizons* and *Red Cloud Rides Again*, contest award winners from the Los Angeles 8mm. Club. The Westwood Movie Club has recently adopted a new constitution and bylaws.

MIRACLES OF SWIFT REPAIR...

aided by Kodak's Recordak System

OUR NAVY "came back" after Pearl Harbor to fight the bitterest series of engagements in Naval history. Ships critically wounded have had to fight again—and again. The Nation's life has depended on miracles of repair . . .

A set of blueprints for a destroyer covers a quarter of an acre, and may be filed in Washington—yet quick reference to these plans and specifications on the spot is essential to a workmanlike repair job.

After the hell of Pearl Harbor, the Navy isn't waiting for tons of blueprints to be shipped. Little rolls of 35-mm. microfilm can cut priceless weeks from the time required to send a battered ship back into action.

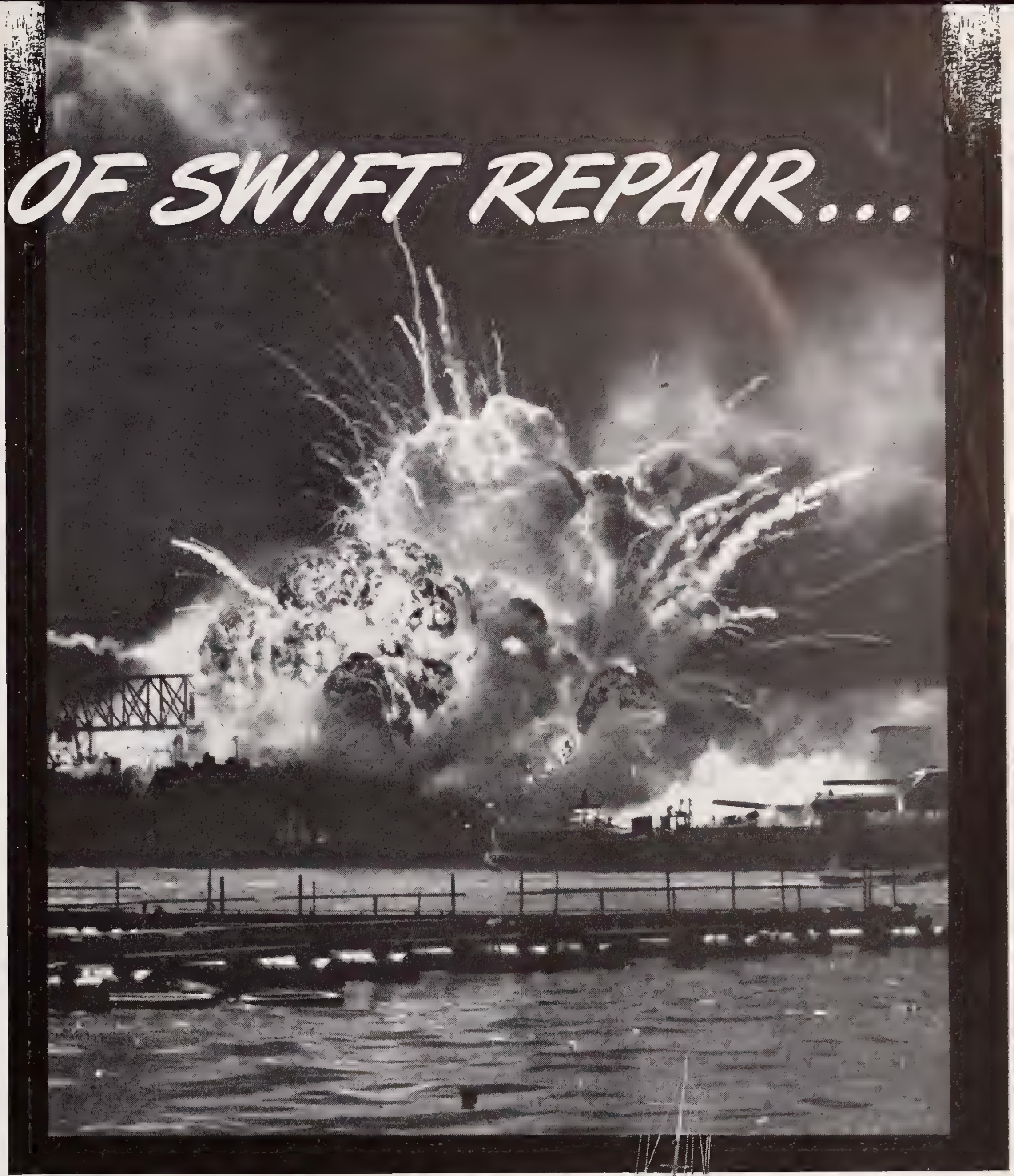
Through Kodak's *Microfile Recordak System,* the photographic method behind V···–Mail, the Navy condenses, on microfilm, the bulky original plans. These can be flown halfway around the world within hours . . . or are already on hand at distant repair bases . . . may even be on a "mother ship," for repairs at sea.

This is only one of many instances where Recordak is increasing the effectiveness of America's war effort.

"Ration banking," war maps

Recordak was originated to duplicate, on microfilm, every check cleared through a bank—safeguarding depositors and simplifying banking. It was revolutionary, but no one could have foreseen its manifold destiny.

Your ration coupons have become as essential as money. They are turned in by your dealer to his bank. The larger banks—90% of them—have Recordak machines, which photograph the record of their ration transactions with dealers and wholesalers.



Official U. S. Navy Photographs

Above—FANTASTIC PATTERNS of flame and smoke at the moment the magazine exploded on the bombed destroyer Shaw at Pearl Harbor. The end of the Shaw?

Right—THIS IS THE SAME SHAW. She was floated . . . repaired in San Francisco . . . showing what repair can do!

Our fighting forces, in new offensives, carry Recordak duplicates of available maps and photographs of the region.

In Selective Service, Recordak made error-proof copies of each of the 9,000 numbers—critical in the lives of 17,000,000 young Americans—as they were drawn.

In our war industries, engineering drawings and shop orders that could occupy acres are reduced by Recordak to "capsule" size.

Your Social Security records and your War Bond purchases are microfilmed by Recordak.

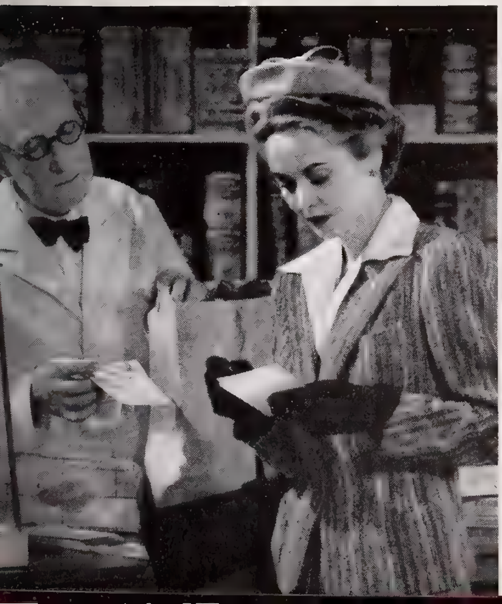
The U. S. Census—going back to 1790—is now in this condensed, time-proof form. The accessibility of these records has enabled the Government to issue "Certificates of Citizenship" to thousands without birth certificates—put them into war-production jobs.

Forestalling the "Blitz"

In those fateful days of 1939, when the war clouds were bursting over Europe, Recordak machines were at work day and night, duplicating the priceless manuscripts and volumes of the British Museum, and the records of the great British banking houses and insurance companies. These miniature duplicates were stowed away beyond the reach of bomb and fire—they're not among the missing.

• • •

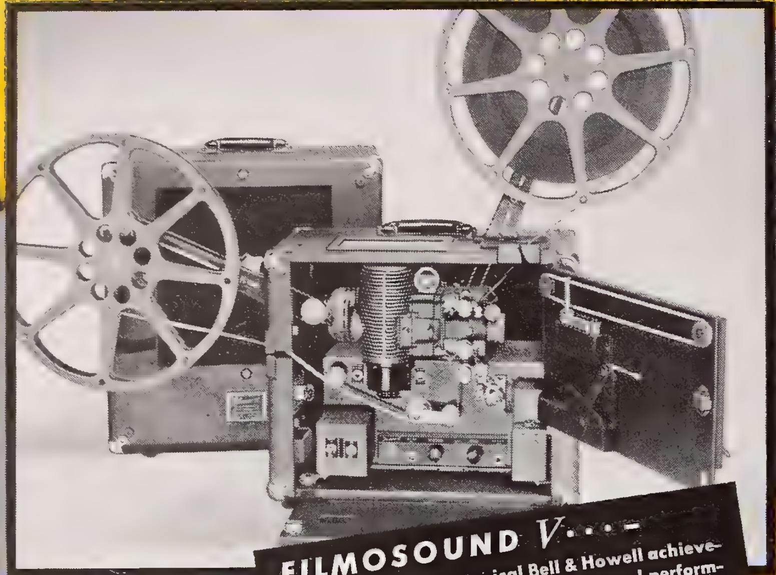
In its greatest crisis, civilization has found a way to condense and perpetuate its culture—its "heart" as well as its "hard business head." You realize this as you read the V···–Mail letter of your boy—his own writing, flown to you on a thumbnail bit of film halfway around the world . . . Eastman Kodak Company, Rochester, N. Y.



YOUR FOOD RATIONING PROBLEMS? Think of the bookkeeping job that your dealer, his bank, wholesalers, and the Government must do to keep *their* records straight! At the bank Recordak does much of this work—tirelessly, without a chance of error.

Serving human progress through Photography

Which important home-front job will you and the Filmosound Library tackle first?



FILMOSOUND V . . . —
Newest Filmosound, typical Bell & Howell achievement in that it maintains B&H traditional performance standards with very limited use of critical materials. Available at present to armed forces only.

How about helping train First Aiders for your local Red Cross Unit . . . or showing the new releases, "Battle for Tunisia" and "Surrender at Stalingrad," at your next OCD meeting . . . or helping a local war plant lick a personnel problem?

Yes, *you can do* these and other vital jobs for your community . . . by making your Filmo Projector available when and where it's needed . . . and by teaming up with the Filmosound Library. In this vast collection of films are the very ones your community may need to do a morale-building job . . . to instruct war workers . . . or to provide an hour or an evening of precious relaxation.

Let the Filmosound Library team up with you and your Filmo Projector . . . give your town, your neighborhood, your children's school a powerful new weapon in the home-front fight.

TO DO THIS IMPORTANT WORK your Filmo Projector must be at its peak of efficiency. Send it to us for complete reconditioning. Trained factory technicians examine, clean, oil the mechanism . . . repair or replace worn parts and return your projector in factory-perfect working order. Your camera dealer will get estimates for you and will help you pack your projector for safe shipment to us.

Here's a MUST for your next OCD meeting

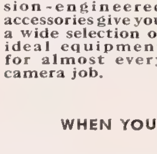
TWO TERRIFIC BATTLE ACTIONS IN ONE FILM

"BATTLE FOR TUNISIA"—Actual battle scenes filmed during the campaign in North Africa. The most amazing tank action ever filmed . . . with opposing forces in full camera range!

"SURRENDER AT STALINGRAD"—Captured German film shows the blasting attack on the Russian stronghold . . . then, on Russian film, the thrilling end of this historic siege.

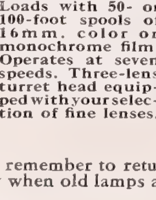
These will record a Victorious America for you . . . after the war is won

Filmo "Companion" 8 Camera



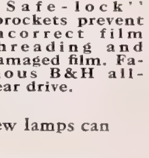
"Drop-in" loading—no sprockets. Four speeds plus single-frame control. Interchangeable F3.5 lens. Finder masks for special lenses. Built-in exposure chart. As always, precision-made and *Lifetime Guaranteed.*

Filmoarc Projector



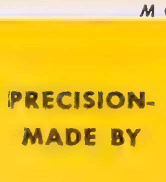
Engineered as an arc projector, this 16mm. machine provides sufficient light for large auditoriums. High output amplifier and two high-fidelity permanent magnet dynamic speakers included. Shows sound or silent film.

Filmo Auto Load Camera



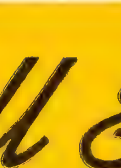
Color or monochrome film instantly interchangeable in mid-reel with prethreaded film cartridge. Four speeds plus single-frame exposure. F2.7 lens and brilliant finder. Built-in exposure chart for both color and monochrome.

Eyemo Camera



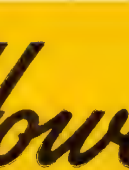
The "tailor-made" camera. Your needs dictate its specifications. Seven standard models plus a complete selection of precision-engineered accessories give you a wide selection of ideal equipment for almost every camera job.

Filmo 70-D Camera



Long-time favorite of serious workers, it gives you theater-quality pictures. Loads with 50- or 100-foot spools of 16mm. color or monochrome film. Operates at seven speeds. Three-lens turret head equipped with your selection of fine lenses.

Filmo "Master" 16mm. Projector



750-watt lamp. Fast F1.6 lens, instantly interchangeable. Equipped with clutch, reverse, and two-way tilt. "Safe-lock" sprockets prevent incorrect film threading and damaged film. Famous B&H all-gear drive.

WHEN YOU ORDER new lamps, remember to return the old ones. New lamps can be sold only when old lamps are turned in.

"E" FOR EXCELLENCE—how the Army-Navy Award for Extraordinary Performance is won and presented is shown by this one-reel sound film. Service charge 50c.

BUY WAR BONDS

THOSE HOME MOVIES OF YESTERYEAR— You'll be showing them more than ever, these days when your youngsters are in uniform far away. Your precious films will look better—and keep better—if you let us clean and "Vap-O-rate" them. This professionally-proven process makes film impervious to moisture and oil, and greatly increases resistance to scratches and heat. Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*

SEND THIS COUPON for a list of new Patriotic Films just released . . . and for information on the Peerless "Vap-O-rate" Film Treatment.

BELL & HOWELL COMPANY
1843 Larchmont Avenue, Chicago, Illinois

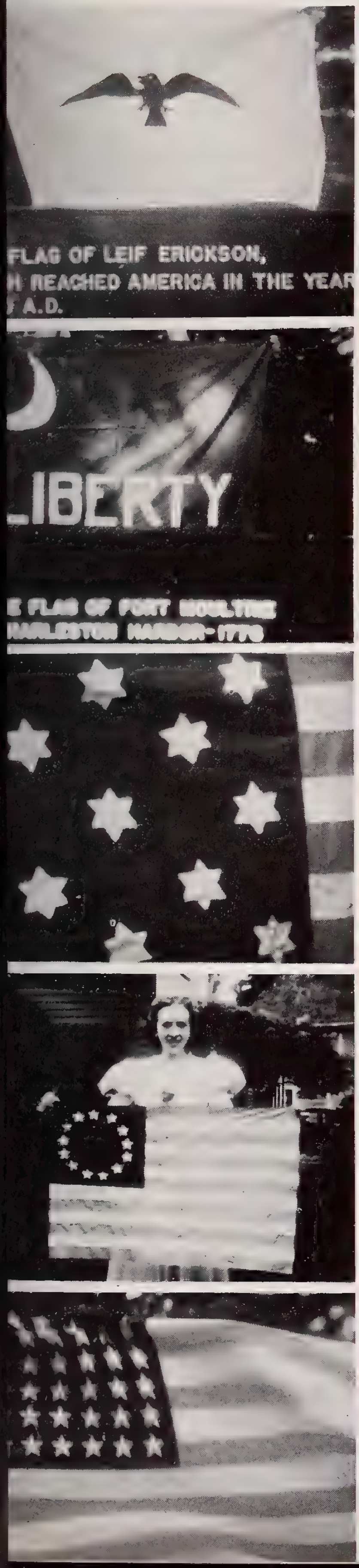
Please send me Supplement 1943-C. I have......mm.
projector, sound....silent....made by..............
I'm interested in buying......renting......films for
stimulating morale....educational films....Civilian
Defense films......entertainment.......
I'd like to know more about the Peerless "Vap-O-rate" Film Treatment.
Name.......................................
Address.....................................
City............................State........ MM 6-43

MOTION PICTURE CAMERAS AND PROJECTORS

PRECISION-MADE BY Bell & Howell

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.


FLAG OF LEIF ERICKSON,
H REACHED AMERICA IN THE YEAR
A.D.
LIBERTY
E FLAG OF FORT MOULTRIE
HARLESTON HARBOR-1776

★ HOW TO MAKE FRAME ENLARGEMENTS

• This article tells you how to get good frame enlargements, how to pick the frame that will give the best results.

★ KNOW YOUR PROJECTOR LAMP

• Part II of complete discussion of projection lamps. This section deals with lengthening life of lamps.

★ *Queens is Ready*

• How the wartime preparations of the Borough of Queens in New York City were filmed.

★ *DEPTH OF FIELD*

• A quick method of calculating hyperfocal distance that eliminates need to carry charts.

★ YOUR OWN WAR FILMS

• How you can edit newsreel shots with your own record of the family in wartime.

JULY, 1943 **25c**

Victor Motion Picture Equipment

Quickens the Tempo

of War Teaching – Training – Entertaining

Victor Equipment is hastening VICTORY on the home front and on the far-flung battle fronts of the world. Few war tools, if any, are doing such a vital war job.

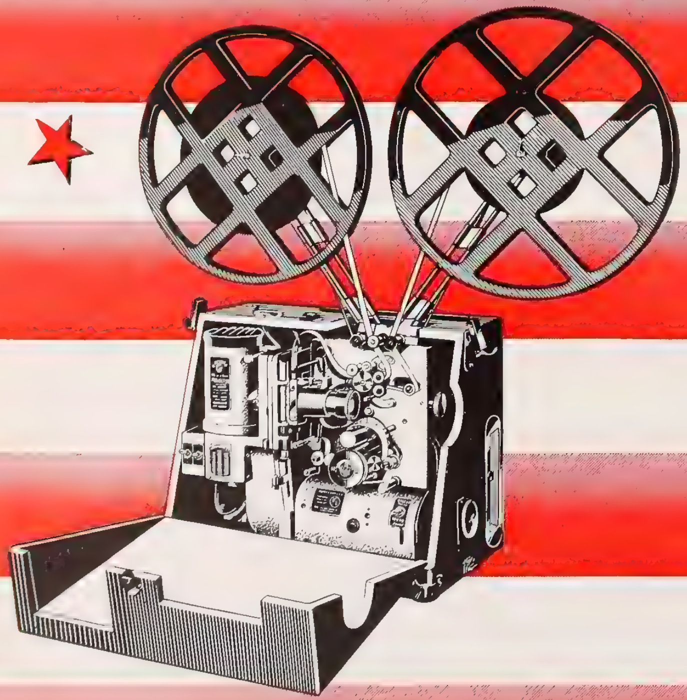
When peace returns, look forward to new Victor products. All Victor's talent for research, design and manufacturing will again produce the finest cameras and projectors for you.

VICTOR ANIMATOGRAPH CORPORATION

242 W. 55th St., New York • 188 W. Randolph, Chicago • Davenport, Iowa

Distributors Throughout the World

VICTOR
REG.U.S. PAT.OFF.
16 MM



Own 8mm 16mm Movies of Yank Victories

"AXIS SMASHED IN AFRICA!"

SEE the smashing finale of the Axis in Africa! On your own screen show movies of the once proud Afrika Korps cracking before Allied fighting fury. See historic meetings of Yanks and Britons—of Eisenhower and Montgomery!

Thrill to joyous scenes of liberated peoples as Bizerte and Tunis fall to Allied armies . . . then see amazing scenes of a once mighty army driven to total and unconditional surrender!

Here is a thrilling movie you will be proud to show again and again! Obtain this movie today!

DON'T DELAY! SEE YOUR PHOTO DEALER OR SEND THIS HANDY ORDER FORM TO HIM TODAY!

FREE! New Castle Films' Catalog, describing movies of every important battle action of World War II. Let this illustrated catalog help you start your World War II film library now. Check below to receive it!

CASTLE FILMS INC.

RCA BLDG. NEW YORK
FIELD BLDG. CHICAGO
RUSS BLDG. SAN FRANCISCO

ORDER FORM

8 mm.	
☐ 50 feet . . .	$1.75
☐ 180 feet . . .	5.50
16 mm.	
☐ 100 feet . . .	2.75
☐ 360 feet . . .	8.75
☐ Sound 350 feet	17.50

Send Castle Films' "AXIS SMASHED IN AFRICA!" in the size and length indicated.

Name ______________________

Address ______________________

City ______________ State ________

MM-7

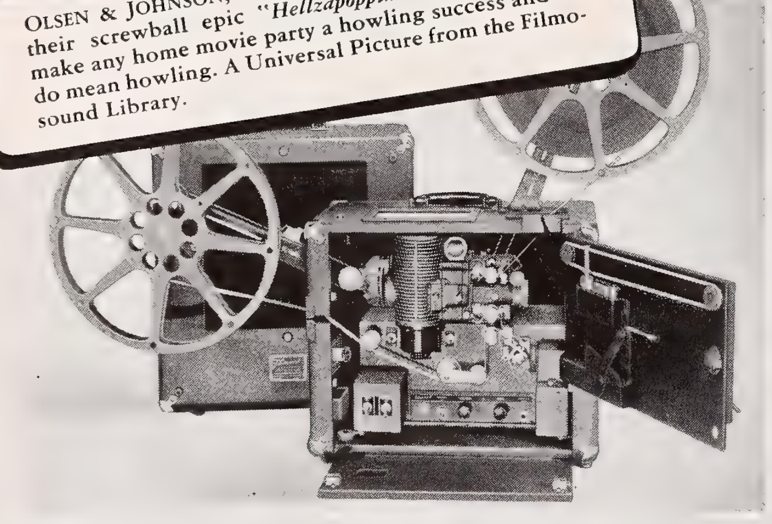
Remittance Enclosed ☐ Ship C. O. D. ☐

Send Castle Films' FREE War Films Catalog ☐

Copr. 1943, Castle Films, Inc.

What kind of movies would you like to show in *your* home?

Olsen & Johnson, Public Zanies No. 1 and 1-A, in their screwball epic *"Hellzapoppin."* Guaranteed to make any home movie party a howling success and we do mean howling. A Universal Picture from the Filmosound Library.



FILMOSOUND V··· — Fulfills every requirement of traditional B&H performance yet is built with limited critical materials. It is available now only to the armed forces. The same skill which perfected the Filmosound V···— will produce even finer motion picture equipment for you . . . after Victory.

You be the boss. Build the kind of a movie program *you'd* like. Travel . . . sports . . . late Hollywood hits with big name stars . . . battle pictures filmed at the front . . . almost any sort of picture you could want . . . all from the Filmosound Library.

This great store of entertainment and instruction has thousands of motion pictures on a vast array of subjects. It is being called on constantly by the Army and Navy for specific educational subjects . . . by industry for job training and morale films . . . by schools for help in educating your children . . . by Civilian Defense groups for special films about their important work . . . and by thousands like you, who enjoy home movies and like to share that enjoyment with their friends.

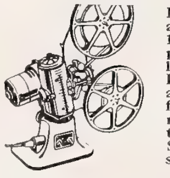
What kind of movies *would* you like to show at home? The chances are that you'll find them in the Filmosound Library's thousands of subjects.

A Beauty Treatment for Your Own Irreplaceable Movies

You'll be showing your own movies more, now that new film is harder to get . . . and you'll want them in top condition . . . want them to *stay* that way. The exclusive B&H Vap-O-rate film process will do wonders in protecting your precious movies. Your films come out of this proved professional treatment clean and clear—impervious to moisture and oil—amazingly resistant to scratches and heat . . . ready for all the extra times you'll be showing them.

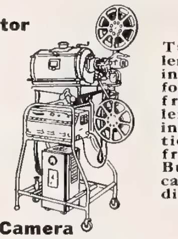
THESE WILL AGAIN BE YOURS TO OWN . . . WHEN THE WAR IS WON

Filmo-Master "400" 8mm. Projector



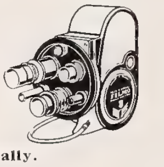
This large-capacity model is the ace of "eights." All-gear drive and power rewind. 400- or 500-watt lamp. Fast F1.6 lens is interchangeable. Full 400-foot reels permit half-hour uninterrupted show.

Filmoarc Projector



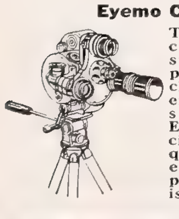
Engineered as an arc projector, this 16mm. model gives plenty of light for large auditoriums. Has high output amplifier and high-fidelity permanent magnet dynamic twin speakers. Shows sound or silent film.

Filmo Turret 8 Camera



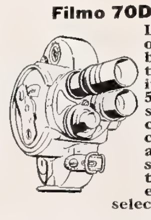
Turret mounts 3 lenses and matching finders. Critical focuser shows full frame through lens. Four speeds including slow motion, also single-frame exposure. Built-in exposure calculator. Footage dial resets automatically.

Eyemo Camera



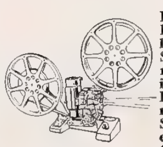
The "tailor-made" camera. Seven standard models plus a complete choice of precision-engineered accessories fit your Eyemo to your specific needs. From quick field work to exacting studio projects . . . Eyemo is ideal.

Filmo 70D Camera



Long-time favorite of serious workers because it gives true theater-quality pictures. Loads 50- or 100-foot spools of 16mm. color or monochrome film. Operates at seven speeds. Three-lens turret head equipped with your selection of fine lenses.

Showmaster Projector



Here's the ideal Filmo for silent home movies. Shows up to 80 minutes of uninterrupted film. Has many fine B&H refinements like Safe-lock sprockets, power rewind, fast F1.6 interchangeable lens, Magnilite condenser which increases screen brilliance 32%, for clearer, sharper images.

How Long Since Your Projector Had a Checkup?

So gradually do intricate projector parts wear that you may not realize how much smoother your projector *could* operate. Here at Bell & Howell, trained technicians check every mechanism, oil and adjust, repair and replace until your Filmo Projector is every bit as fine as the day it was made. Your B&H dealer can tell you the standard charge on your projector for the kind of checkup you want, and will help you pack your Filmo for safe shipment to the factory. Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*

SEND THIS COUPON *for a catalog and recent supplements of Filmosound Library releases . . . and for information on the Peerless "Vap-O-rate" Film Treatment.*

Opti-onics
BELL & HOWELL

*Trade-mark Registered

SAVE AND RETURN OLD LAMPS when ordering new ones. New lamps can be shipped *only* when old lamps are turned in.

"E" FOR EXCELLENCE. How the Army-Navy Award for Extraordinary Performance is won and presented is shown in this one-reel sound film. Service charge 50c.

*Opti-onics is the combined sciences of Optics and Electronics. Related and simultaneous research and engineering by Bell & Howell in these and the mechanical sciences have brought important advantages to our fighting forces. Opti-onics will bring many new things to American living, after the war.

BUY WAR BONDS

MOTION PICTURE CAMERAS AND PROJECTORS

BELL & HOWELL COMPANY
1843 Larchmont Avenue, Chicago, Illinois

I'd like to build my own Home Movie Program. Send me the Filmosound Library Catalog and Supplements ( ) Send me your folder about the Vap-O-rate Film Treatment ( )

Name..

Address..

City ....State...............

I have a ......mm. projector, sound...... silent....

made by .... MM 7-43

PRECISION-MADE BY *Bell & Howell*

MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 18 **July, 1943** **Number 7**

Washington film news . . . . *William M. Nelson* 246

Closeups 248

No lese majeste, *editorial* 249

Queens is ready . . . . *C. Manley DeBevoise, ACL* 251

Quick hyperfocal calculation . . . . *Alice and Bob Fuller* 252

FACL, 1943 253

Getting the best frame enlargements . . . . *James W. Moore, ACL* 254

Babies grow up . . . . *Kenneth F. Space, ACL* 256

Your own war films . . . . *Richard Lockwood* 257

Practical films . . . . *Donald Maggini* 258

The clinic . . . . *Kenneth F. Space, ACL* 262

Amateur clubs . . . . *James W. Moore, ACL* 264

Projection lamp lore . . . . *G. A. Gauld, ACL* 265

News of the industry . . . . *Donald Maggini* 266

Films you'll want to show 268

Free film reviews 273

• **ON THE COVER: frames from *"What So Proudly We Hail,"* produced by C. Manley DeBevoise, ACL.**

JAMES W. MOORE
Continuity Editor

KENNETH F. SPACE
Technical Editor

ARTHUR L. GALE,
Editor

DONALD MAGGINI
Advertising Manager

Union Pacific Railroad

MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year postpaid (Canada and Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies 25c (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1943, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to Amateur Movie Makers, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York 17, N. Y., U. S. A. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of Movie Makers with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

WASHINGTON FILM NEWS

Latest reports of the government's use of movies

WILLIAM M. NELSON

NEW SHORTS POLICY

Joint announcement last month was made by the Messrs. Lowell Mellett, chief of the OWI Motion Picture Bureau, and Francis Harmon, executive vice chairman of the War Activities Committee, regarding a new policy covering the production and distribution of war "shorts."

There are currently some 16,500 theatres that have pledged themselves to run short subjects that are approved by the War Activities Committee. Under the new program, which goes into operation August 1, fifty two War Information short subjects, at the rate of one a week, will be furnished without charge to these pledged theatres.

Of the fifty two WAC approved "shorts," half will be produced by the OWI, thirteen or more by major Hollywood companies and the remainder by such agencies as the Red Cross, National War Fund and the CIAA. The new plan replaces the present system, under which twenty six *Victory* "shorts" were produced by OWI and twenty six *America Speaks* subjects by the industry, both series having been approved and blessed for release by the WAC. Chief drawback of this method seemed to be the lack of uniformity in distributing the pictures; some of the reels managed to play fewer of the pledged houses than did others. For the new distribution, largest in the history of movies, 677 prints of each subject will be made.

The new program does not affect "shorts" made by commercial producers which are not WAC approved and which play to a considerably smaller audience through the producer's regular commercial distribution channels.

• • •

ELECTION FILMS?

As 1944 approaches and the political race track is the meeting place, these hot mornings, of would be candidates who are trying to clock their might be opponents, we have been wondering what is going to happen to election movies.

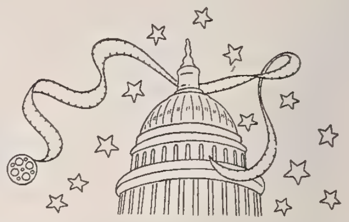
In past years, movies have bulked large in the campaign propaganda packages of major political parties. We made and distributed an election movie, way back in 1940, and can report first hand that, when produced with the audience in mind, such movies can do a pretty good job of persuading.

Campaigners in 1944 are sure to be faced with a brand new crop of problems with respect to election movies. First, this is wartime, and film stock is being guarded as tenderly as grandpa's last remaining gold inlaid bicuspid. Secondly, most 16mm. sound projectors (16mm. sound is a favorite election medium) are in official government hands, and those few that are being used by civilians are hard pressed to meet civilian defense schedules and the like. Third, with OPA and ODT restrictions, the road showing (also common in campaigns) of election movies undoubtedly will not be allowed.

Number One headache on election films, however, will be given to the OWI. This agency, a few months ago, was assigned the job of passing on the essentiality of all fact films, before negative or positive stock could be allocated for such films. Most election pictures are factual (or at least non fictional, in the broad sense of the word); consequently to OWI will go the job of determining whether election films are worth the stock they are printed on. Either way this most touchy question is decided, as we see it, there is going to be much indignant rage and screaming wafted toward OWI from the general direction of Congress. If OWI's answer is "no election footage," congressmen whose terms are expiring are bound to argue that elections are a legitimate and vital function of democratic government and that election films have their proper place in a democracy, even in wartime. Also, assuming a negative answer, the "no" will apply to all political parties, and it is not inconceivable that Republicans will allege that existing government films, made under a Democratic administration, make good pro Democratic propaganda and can be used by the Democratic party as vote getters, while they will be worthless for bringing new Republicans into the fold.

OWI will be equally troubled if it decides that footage for election films should be allowed. In this case, producers of films for which film stock has been refused by OWI will complain that their films prove more than campaign flag waving and that they are being discriminated against.

We presented this little problem to a high OWI official the other day and were told only that it was too early to comment. We are sure that it is. Our only comment is that we are very happy that the decision is not ours to make.



• • •

G.I. MOVIES

We have talked, from time to time, about the Army reducing Hollywood features to 16mm. for the entertainment of troops, both at home and abroad, and have mentioned what some of these films have meant to those who saw them.

Apparently the War Department is also well aware of the job that films are doing for troop morale, for last month saw the inauguration of a new film service, both here and overseas, designed for smaller Army posts (where movies have not previously been shown regularly).

Inaugurated by the Special Service Division of the Army Service Forces, the new film plan, known popularly as *G.I. Movies*, consists of the distribution of forty five minute packages of 16mm. films. The "package" contains Hollywood entertainment short subjects, War Department informational or instructional films and a musical "short," which closes the program.

The new service is designed for smaller audiences than the feature service now in effect reaches. Judging from booking requests already on hand, its success is guaranteed.

Chalk up another war job for 16mm.

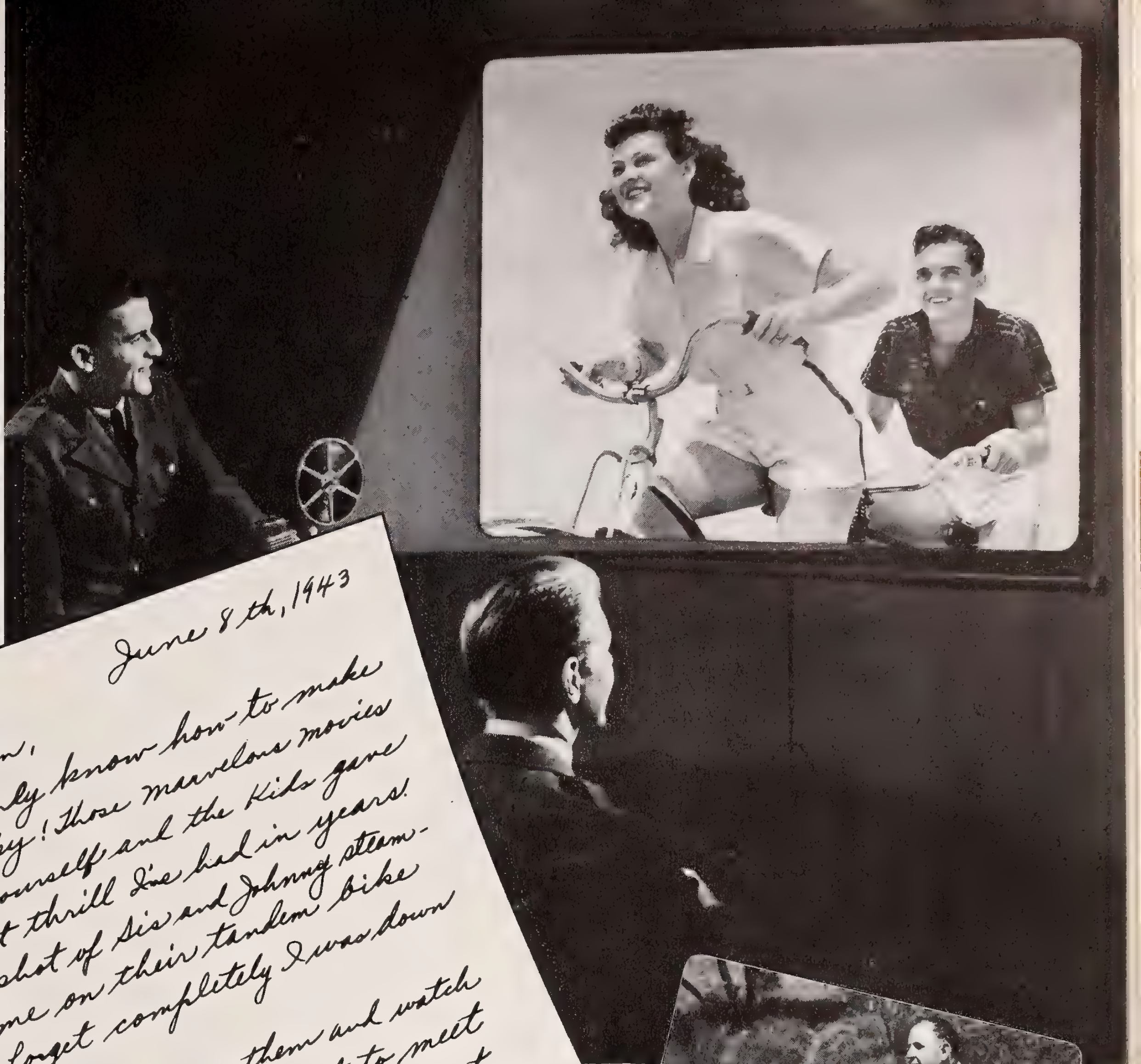
• • •

MAN BITES DOG

Long a standby of West Coast publicity departments is the "still picture story" summary of a movie, prepared for release by picture magazines, "fan" magazines, rotogravure supplements and so forth, for the direct or indirect purpose of "plugging" a movie.

On July 1, Columbia Pictures reversed this procedure when it released the first movie we ever heard of that was inspired by a still picture story. Some time back, the OWI made and released a still picture layout, built around three men (a soldier, a sailor

[Continued on page 278]



June 8th, 1943

Dear Uncle John,

You certainly know how to make a soldier happy! Those marvelous movies of Mom, Dad, yourself and the kids gave me the biggest thrill I've had in years! That opening shot of Sis and Johnny steaming toward me on their tandem bike made me forget completely I was down here in camp.

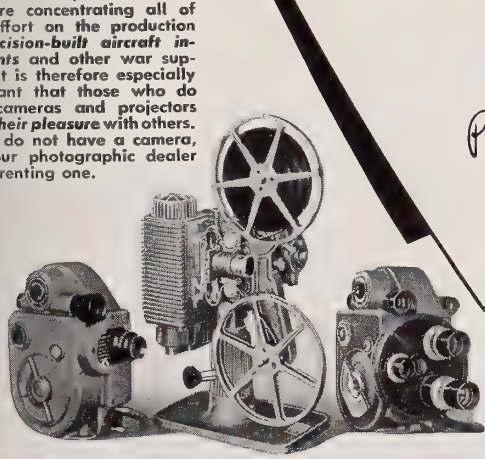
It was great to see them and watch you and the folks come out to meet them when they stopped at the front porch. The scene of Dad and Ted fishing was O.K too. In fact the whole reel was a wow.

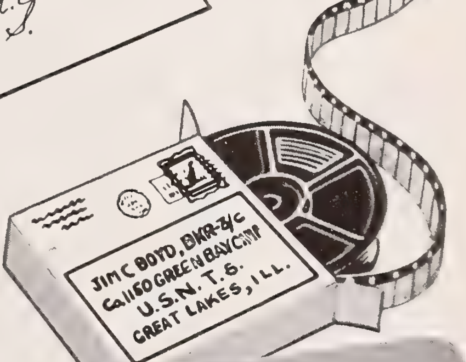
Thanks a million, Uncle John

Sincerely,
Jim

P.S. I've seen the film 6 times - - -
3 times in camp the day it came, and
3 times yesterday in town at the U.S.O.
J.L.S.

For the duration, **Revere craftsmen** are concentrating all of their effort on the production of *precision-built aircraft instruments* and other war supplies. It is therefore especially important that those who do have cameras and projectors *share their pleasure* with others. If you do not have a camera, see your photographic dealer about renting one.




JIM C BOYD, BKR-3/C
Co 1160 GREEN BAY CAMP
U.S.N.T.S.
GREAT LAKES, ILL.

Service men agree motion pictures of activities back home are the grandest gift their friends can send them. If you own a movie camera, why not make a picture this week-end for someone from your home town who is away in a training camp? Revere Camera Company, Chicago, Illinois.

BUY WAR BONDS Every Pay Day!

Revere 8

Quality Home Movie Equipment

Willoughbys will pay you Cash

FOR YOUR CAMERA OR ACCESSORIES!

If you have a camera or photo equipment in good condition and you want to sell, BRING IT OR SEND IT TO WILLOUGHBYS. We will pay cash for it. We are particularly interested in the following:

Bantam Special
Contax
Leica
Rolleiflex,
Rolleicord
Speed Graphic
Korelle Reflex
Graflex
V. P. Exakta
Kine Exakta
Voigtlander Superb
Super Ikonta A-B-C
Zeiss Ideal
Revere
Avus
Recomar
Maximar
Bergheil
Filmo
Cine Kodak
Keystone

Fill out and mail this coupon and we'll tell you approximately what we will pay for it.

MAIL THIS COUPON

Willoughbys, 110 West 32d Street, New York
I have for outright sale:
Name of Camera..........................
Lens and Shutter.................. ....
Condition............... Model Year.......
Accessories ....
Make me your best offer.
Name ....
Address .... M.M.

Willoughbys

32nd St., near 6th Ave., N.Y.C.

World's Largest Camera Store
Built on Square Dealing

Established 1898

Closeups—What filmers are doing

This story is really one for Robert "Believe It Or Not" Ripley, but, thanks to our untiring correspondents across the country, we have scooped the Old Master. It seems that a lad by the name of Chet Williams, from the town of Tamaqua, Pa., (pop. 13,000) was inducted into the Army some eight months ago and found himself recently on weekend leave in Denver, Colo., near his camp. Quite by accident, he was invited to attend a screening of amateur movies, held in a Denver home—instead of going roller skating or bowling or what not. Well, as the room lights went off, the projectionist (a man by the name of A. C. Lane, ACL) announced that the 8mm. films he was about to screen were on loan exchange from another member of the League, living in some little place in Pennsylvania, the name of which he couldn't even spell.

You guessed it. The place *was* Tamaqua, and Private Williams, 2,200 miles from there, was treated to an evening of hometown memories. Best of the films, from his point of view, was *Our Own Newsreel*, in which he spotted the Girls' Bugle Corps, the Boys' Band from Tamaqua High School and a bunch of Legionnaires from his Dad's post. The films' producer—and our alert reporter of this miracle of the movies—was Roy F. Brill, ACL, a chap Williams didn't even know.

Honors continue to accrue to Stephen F. Voorhees, FACL, President of the Amateur Cinema League. He has been recently elected a Charter Trustee by the governing board of Princeton University, his alma mater.

H. Earl Hoover, ACL, of Chicago, and Harold E. B. Speight, ACL, dean of St. Lawrence University, at Canton, N. Y., have been among the League's directors dropping in at headquarters for recent visits. Mr. Hoover, an active and able filmer, has made a handsome gift to the League's Club Library of a duplicate copy of *Russian Easter*, Maxim Award winner for 1942. Dean Speight, in New York City for a conference with United States Navy officials on naval training courses at St. Lawrence, couldn't tell us much about his mission—and didn't.

Harry Wright, ACL, dean of American business men in Mexico and genial proprietor of the Kraal Theater in his home at Mexico, D. F., has been another welcome visitor to League headquarters. During Mr. Wright's stay in New York City, the Mexico Pilgrims gave a dinner in his honor. This organization of friends of Mexico was founded in that country on Guadalupe Day, 1918. The outstanding feature of the dinner gathering, which was held at the Hotel Ambassador, was a screening of Mr. Wright's unique cine studies of Mexican native tribes.

Fred C. Ells, FACL, besides getting back into accounting harness, to help the hard pressed forces of the North American Aviation Company, near Los Angeles, has now found a further way to aid the war effort. His present project is a series of lunch hour picture shows, each Tuesday noon, at which he has been screening his collection of films made in Korea and Japan. He says the SRO sign is out each week, as the North American boys and girls look with eager eyes on the enemy haunts that their B-25 bombers will someday seek out.

Harold Kovner, ACL—incorrectly described by this column last March as a builder—is another amateur filmer whose civilian war work has brought him in touch with motion pictures and the war. More accurately, Mr. Kovner is one of a crew of technical engineers who are assembling at our many military air schools a device known as the Waller Gunnery Trainer. This device, invented by Fred Waller, a former contributor to MOVIE MAKERS, is based on some advanced kind of picture projection, a military secret which we couldn't possibly tip off to the enemy because we don't understand it ourselves.

We have a further news item regarding the induction into the Army of Robert M. Coles, ACL, of New York City—but it comes from the home front and not from camp. Rather recently married and set up in housekeeping, it seems that the Coleses (as have so many young couples) felt an especial pang of sorrow at breaking up their new home. Being resourceful movie makers, however, they did something about it, which was to record the whole precious thing in motion pictures. The film is in story form, from an original scenario by Mr. Coles, filmed in 250 feet of 16mm. Kodachrome by their friend, Leo. J. Heffernan, FACL. The title—*The Coleses Get The Bird*—has some reference, we believe, to the young couple's difficulties in cooking *à la* cook book.

EDGE FOG

Film is fully as sensitive to light outside the camera as within it. To prevent edge fog, always load your camera in the shade, unless it is of the magazine type. It is a good idea to keep the film taut on the supply reel while you load the camera.

NO LESE MAJESTE

THE appearance in a magazine devoted to the educational use of motion pictures of an article called *The War against War Movies* indicates that there are some people in the United States who apparently believe that whatever our government does is always right and that any criticism of governmental action is some new kind of crime. This attitude is partisanship run riot.

Various branches of the United States government are producing and distributing motion pictures. Some of the people of the country like these films; others dislike them. Some people like some of them, but not all of them. Public opinion about them is divided, just as is public opinion about any theatrical movie.

There is one new factor in public opinion about government movies. Those of us in this country who pay taxes pay for the films. Since nearly everybody outside a charitable institution pays some kind of tax, these films are paid for by practically all of us. Having paid for their production, we may be expected to look at them more critically than we might look at pictures that Hollywood makes for commercial use.

The point has been made that government propaganda through movies is more effective than is similar propaganda transmitted by newspapers and radio. Because of this effectiveness, we are asked to refrain from criticism of the way in which the government of this country uses films. If the effectiveness of movies is as great as many of us believe it to be, it should be strong enough to survive in a practical world where people who pay for things say frankly whether they like them or not.

Fair minded citizens will probably approve of government films that contain genuine information or that present the viewpoint of the great majority on non political and non controversial matters. They will probably condemn government movies that are openly or subtly political or controversial. What is really important is that, whether the films are controversial or not, they should be fully subject to criticism.

The United States is not a totalitarian institution, and the best way to prevent the establishment of totalitarianism is to encourage popular expression. The people who like government films have every right to say why they like them, just as those who disapprove of them have full liberty to express that disapproval. To call critics of these movies storm troopers and fascists is to read honest citizens out of their citizenship. To try to muzzle these critics is to advocate totalitarian methods.

Governments have no divine rightness, nor do the movies they make have divine truth. Both are man made, and both are subject to error. If partisans forget these things, the common sense of the people of this country will call them to task. So long as government films steer clear of partisanship, the country will use them. If they present partisan viewpoints, those who disagree with the viewpoints will demand that the government take its movies out of politics. The matter is just that simple. Writs of *lese majeste* do not run in the United States.

ACL

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

Hirz from Frederic Lewis

DIRECTORS OF THE LEAGUE

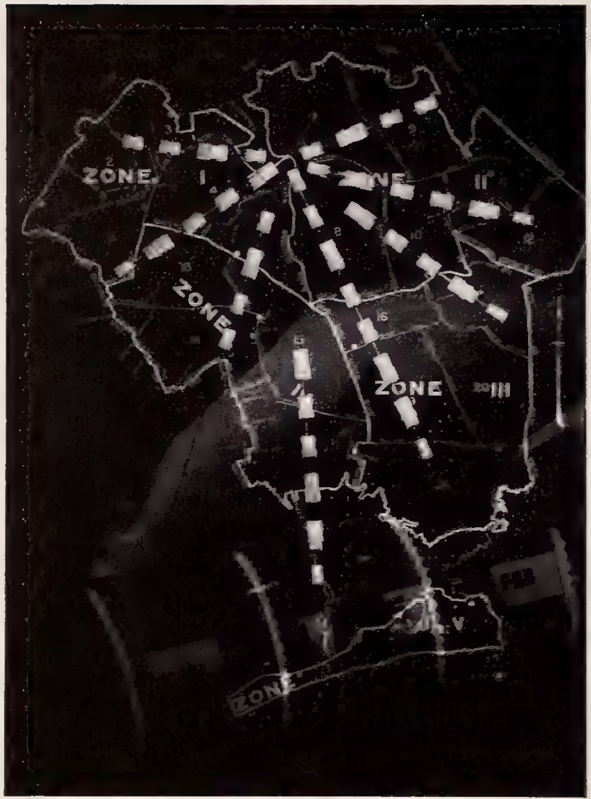
STEPHEN F. VOORHEES, *President*	New York City
JOHN V. HANSEN, *Vice President*	Washington, D. C.
ETHELBERT WARFIELD, *Treasurer*	New York City
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
H. EARL HOOVER	Chicago, Ill.
HAROLD E. B. SPEIGHT	Canton, N. Y.
PHILIP N. THEVENET	Dallas, Texas
FLOYD L. VANDERPOEL	Litchfield, Conn.
ROY W. WINTON, *Managing Director*	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK 17, N.Y., U.S.A.

Amateur Cinema League offices are open from
9:00 A.M. to 5:00 P.M., Mondays through Fridays

Photographs by C. Manley DeBevoise, ACL


ZONE I
ZONE
ZONE
ZONE III
ZONE

QUEENS IS READY

• Left, shots of revolving desk calendar, double exposed against scenes of activities, show progress of defense preparation. Above, batteries of trucks are shown as flat paper models on large outline map. Strings of trucks, animated by thread, spread out fanwise. Below, frame enlargements from the film.

16mm. scenes by C. Manley DeBevoise, ACL

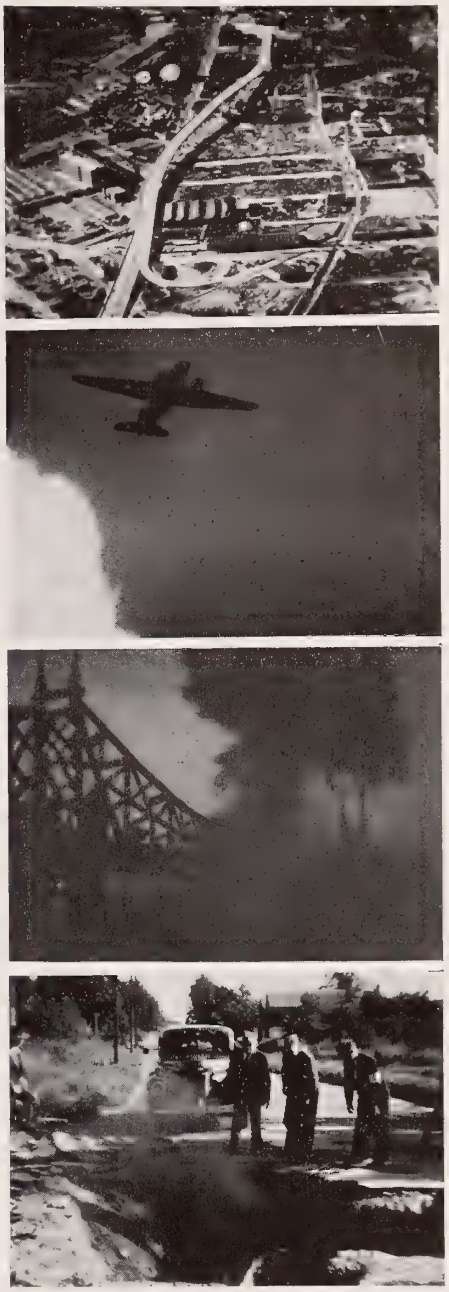
LIGHT
INCOMING
QUEENS IS READY
TYPE OF INCIDENT
LOCATION
OUTGOING
CONTAMINATION

QUEENS IS READY

Record of one New York City borough's war preparations

C. MANLEY DEBEVOISE, ACL

16mm. scenes by C. Manley DeBevoise, ACL



• Aerial view (copied from "still") with scenes of planes and shot of outline model of Queensboro Bridge plus small gunpowder explosions make realistic bombing sequence.

WAR planes in the sky; Army trucks roaring along the highways; blood banks and boys queuing up at the induction centers—all served to emphasize that America was waging war.

I wished that I were behind a movie camera in the Solomons, in China or in Africa—wherever fighting Americans were beating the enemy to his knees. But the years made it impossible. Impatient, I cast about the home front to find how my camera and my unquenchable desire to make movies might serve the war effort. I soon found it in the PWED (Public Works Emergency Division) of the Borough of Queens, in the City of New York.

For the fires of Pearl Harbor had scarcely cooled before Borough President James A. Burke called in his public works commissioner and his chief engineer. Said he, in effect, "America is now at war. Bombs *can* fall here, and we cannot afford to ignore their threat. Our public works—light, power, gas, water and transportation—may be seriously damaged, even temporarily crippled. To meet these dangers, we must create at once an organization of specialized labor, composed of our own workmen and trained in every phase of public works emergency repair . . . Queens must be ready!"

The creation of this unit and its subsequent training were exciting and a challenge. Here, it seemed to me, was a splendid subject for a film on the home front. The cooperation of the borough administration was soon obtained. Many good men and true were attracted to the project. "I" became "We," enthusiasm mounted everywhere and, after weeks of work, we had our answer to this challenge—the film, *Queens Is Ready*.

But there *were* weeks of work. Our first problem was to decide on a treatment. What did we want to say and how did we want to say it? At this point, I started running to the Amateur Cinema League. What with present day equipment, I had reasonable confidence in my ability to turn out a series of good pictures. But to make good pictures add up to a good story requires something else, a something which I have found by experience is exactly what the League consultants have. After a number of joint discussions, we found that our story problem resolved itself to this—if we are bombed, (1) what will happen and (2) what will be done about it. Particularly, what would be done about it, for therein lay the work of the PWED. From this treatment outline, a detailed and precise scenario was then prepared, which was later followed almost to a scene throughout the production.

For a dramatic opening, we decided to "bomb" the Queensboro Bridge, since its design is so unusual that it has come to serve as a symbol for the entire borough. I previously had made a still picture of the bridge from a well recognized viewpoint. By a scaling method, we drew an outline picture of it on a piece of four foot wide plywood. We cut out all the sky area and then applied a coat of flat black paint to the form of the bridge that was left. The result was an excellent silhouette of the familiar span.

This silhouette was then mounted on a rude stand outdoors, placed at a slight elevation, to achieve a sky background, and it was filmed at twilight. Small deposits of gunpowder, placed against it, were fired electrically, to simulate the explosions of the falling bombs. We next prepared a colored enlargement of an aerial shot of Queensboro Bridge and, from wooden clothespins, we whittled miniature bombs which we painted an olive color. The aerial shot of the bridge was placed on the floor, and the clothespin bombs were slid down black threads toward it, while the action was filmed from above with the camera at the extreme height of the tripod.

A third element of the bombing sequence was still needed—a few scenes of the attacking bombers. The city's LaGuardia Field lay near by, and dozens of transports poured in and out of it daily. Using both two inch and four inch lenses, I made several short shots of these planes, high against the sky, accelerating their speed a little by shooting at twelve frames a second. Two of the best of these scenes were then cross cut repetitively with short clippings from the bomb falling series (against the aerial photograph) and from the bomb exploding series (against the span in twilight silhouette). The power of suggestion produces a screen effect that is amazingly real.

The bombs had now fallen, and our next job was to find a crater, a realistic one.

[Continued on page 274]

Mac. C. Gramlich

• Depth of field may be important in summer scenic shots enlivened by good foregrounds.

QUICK HYPERFOCAL CALCULATION

Rough but serviceable way to find important factor

ALICE AND BOB FULLER

HAVE you ever figured out this depth of field business, or do you plan to carry a hyperfocal chart around with you, only to find that you have left it at home when you most need it? Depth of field is really too simple—that is, if you can memorize several numbers and if you know how to multiply. Then a method of finding a practical depth of field is yours for all lenses and for all times.

Up to the time that we worked out our method, we missed shots of birds and animals galore. Then, one day we sat down, and here is what we discovered. For a one inch lens, all you have to do is to divide forty by the *f* stop you expect to use, and the result will be the distance, in feet, at which you can set your lens so that everything from a point half that distance from the camera on to infinity will be in focus. This method, while not critical enough to check closely with most depth of field tables, is perfectly satisfactory for ordinary work.

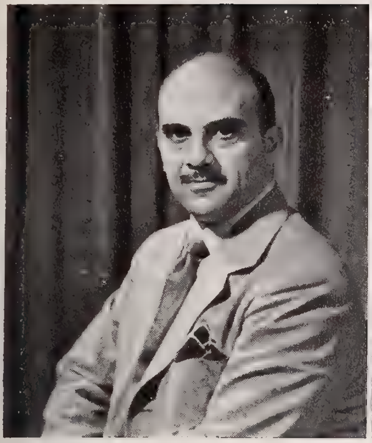
If you are using 16mm. film and if you have several lenses, you will find it necessary to memorize a number for each lens. As we have said, forty is the number to remember for your one inch lens. To find the best setting for your telephoto lenses, first find your distance setting for a one inch lens (the hyperfocal distance, it is called); then multiply this distance by a number that you will have memorized for your telephoto lens. In other words, regardless of what lens you actually are going to use, you first find your hyperfocal distance for your one inch lens, by dividing forty by your *f* stop; then you multiply that result by one half for a wide angle lens, by two for a one and a half inch lens, by five for a two inch lens, by ten for a three inch lens, by twenty for a four inch lens and by forty for a six inch lens.

If you are an 8mm. movie maker, you use the figure twenty instead of the forty recommended for 16mm. cameras, since, in the case of 8mm., your regular lens is a 12½mm. lens instead of a one inch lens. Then, for 8mm. telephoto lenses, you multiply your result by two for a one inch telephoto, by four for a one and a half inch telephoto, by ten for a two inch telephoto and by twenty for a three inch telephoto.

Let us suppose, for instance, that you have a 16mm. camera and that you have the regular one inch lens and also a three inch and a six inch telephoto. You then have three numbers to memorize. They are forty, ten and forty.

If you decide that you are going to shoot some birds, you first take the general reading and find, for example, that you are going to use an exposure of *f*/11. You then divide forty by eleven. Your answer is about four (that is sufficiently accurate). You set your one inch lens at four feet, and you know that anything from a point at half that distance, namely two feet, on to infinity will be in focus. But maybe you are to use your three inch lens. In that case, you multiply your result, four, by ten and set your three inch lens [Continued on page 272]

James W. Moore, ACL



CHARLES J. CARBONARO, FACL

Nickolas Muray

RUSSELL T. ERVIN, JR., FACL

James W. Moore, ACL

ROBERT P. KEHOE, FACL

THOMAS W. WILLARD, FACL

FACL, 1943

The ACL adds five Fellows to the League's honor roll

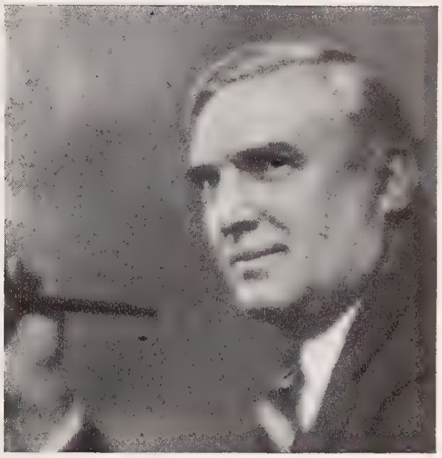
IN ITS 1943 election of five members to its Fellowship, the Amateur Cinema League presents the third group of people who have given distinguished service to movie making.

The Fellowship of the Amateur Cinema League, created in 1940, was first bestowed in 1941 on five members. The Fellowship award is made annually at the pleasure of the Board of Directors of the League upon the recommendation of its Executive Committee. It is essential that a Fellow be a member of the League, and the honor is coterminous with membership. No Fellowship fees nor dues are charged. Fellows are entitled to use the letters FACL after their names.

Fellowship is given to League members who have served the cause of non theatrical movie making with conspicuous success, whether they be actual movie makers or not. The qualifications for election are determined by the Board of Directors.

There follow the names of the 1943 Fellows of the Amateur Cinema League, with the citations made by the Executive Committee in its nominations. There are now twelve living Fellows of the Amateur Cinema League.

Charles J. Carbonaro, ACL. Several times a winner of Movie Makers Ten Best awards and a pioneer amateur movie maker, he has maintained his interest and activity consistently through the years; his productions have been of high technical quality, excelling especially in the field of lighting, and they have also been notable for the directorial skill of their maker; an active club worker, in official capacities and also as guest lecturer and teacher, he has contributed greatly to the widespread popularity that amateur movie making enjoys, especially among those whose contact with him enabled them to catch the spark of his enthusiasm; at present he is serving, in a civilian capacity, in one of the most important motion picture activities of the government.



Pirie MacDonald

STEPHEN F. VOORHEES, FACL

Russell T. Ervin, Jr., ACL. First prize winner of the *Photoplay Magazine* amateur motion picture contest in 1927, he took first honors in the first of all national contests for amateur movie makers; he was an officer and the cameraman for the first amateur photoplay producing unit, the Motion Picture Club of the Oranges; although in 1928 he made motion pictures his profession, first as assistant director for Fox and now as assistant producer for Grantland Rice Sportlights, he has kept amateur movie making as a personal hobby; through his production work for the *Sportlight* films, he has made a notable contribution to the technique of the short subject, a technique that he has always generously passed on to amateur movie makers.

Robert P. Kehoe, ACL. Four times a place winner in four years of Movie Makers Ten Best competition, he has established and maintained his position as a unique apostle of nature's loveliness; he has found meaning in her mists of morning and beauty in her wildflowers; he has understood the bright promise of spring and the poignant gallantry of autumn; he has sought winter's most savage snows and brought back a record of terrifying grandeur; above all else, he has had eyes open to see and a heart open to feel the simplicity and loveliness of God's handiwork.

Stephen F. Voorhees, ACL. Pioneer vicepresident of the Amateur Cinema League, he became its President in 1936, contributing in both capacities a rich experience and sound judgment, built up over years of important service to his country; an able filmer, he has used personal movies both as a recrea-

[Continued on page 276]

Getting th

JAMES W. MOORE, ACL

• Enlargement of this size is possible with sharp frame. This scene, enlarged from 8mm. Kodachrome, was selected from *New York Byways*, by Mrs. Luther Hodge, ACL.

NOW, more than ever before, is a time when amateur movie makers can reap rich dividends of satisfaction from the side hobby of making frame enlargements.

The simple equipment necessary is still available. The still films required can be purchased. And the results, if achieved with care and intelligence, are surprising in their quality. Using these paper prints, the ambitious producer can prepare scrapbooks or publicity broadsides covering his motion picture work. That exactly right expression of the heir apparent can be transferred from the fleeting impermanence of the screen to the lasting joy of a still portrait. The possibilities are endless.

Briefly, as to equipment, the choices are two. Either you choose to work with one of the devices specifically manufactured for the purpose of enlarging motion picture frames, or you depend on the existing projection enlarger equipment in your still picture darkroom. In the first field, specific film frame enlargers have been offered by the Eastman Kodak Company (16mm. Enlarger, using No. 616 roll film for a negative that is two and a quarter by four and a quarter inches in area) and by the Craig Movie Supply Company (8mm. or 16mm. Enlarg-O-Editor, using No. 127 roll film for a negative that is one and five eighths by two and a half inches in area). With your regular projection enlarger, you will work first to a medium sized, fine grain negative, from which contact prints may be pulled, or further projection enlargements may be made on matte surfaced paper.

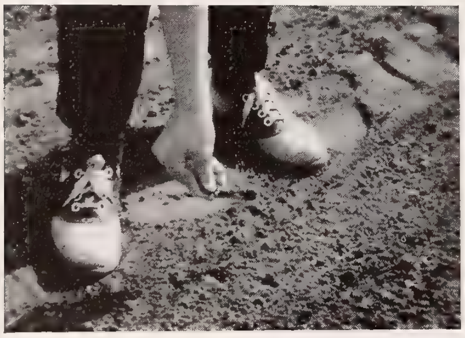
But we are not concerned, in this discussion, so much with the method of your frame enlarging as we are with your manner of going about it. The entire process, unfortunately, has since its inception suffered more or less of a black eye because of the occasionally poor results obtained. Now, it is our firm belief that these results (and some of them *are* pretty awful!) can be traced almost wholly to a faulty point of view on the part of their originator. And it makes no difference whether the enlarging was done by a relatively inexperienced amateur, or by an experienced professional.

Where that fault lies is directly in the selection of the film frames to be enlarged! No one, no matter how experienced, can make a pictorial silk purse out of a photographic sow's ear. What is wrong is that, by and large, one chooses film frames solely on the basis of their subject matter appeal, with no thought at all as to their basic photographic qualities.

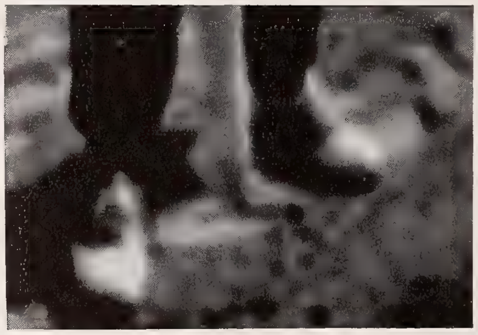
This tendency is understandable, but

SELECT THIS FRAME

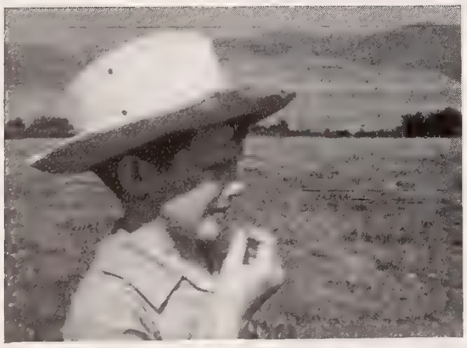
NOT THIS



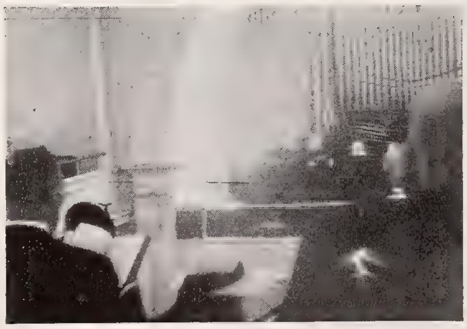
1. A



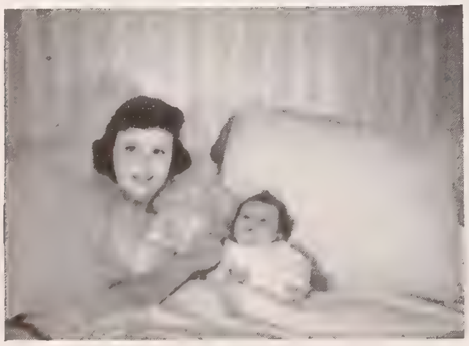
1. B



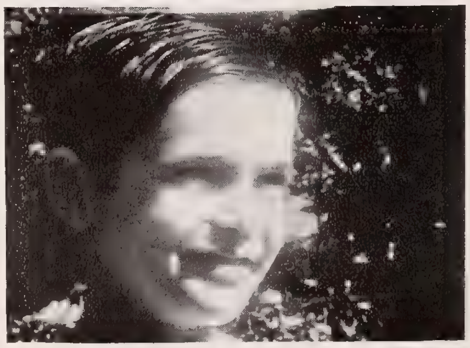
2. A



2. B



3. A



3. B

• Choose frames carefully for best enlargement results, even from good scenes. 1. Sharp focus is necessary. (A—Ross M. Gridley, ACL; B—Same scene thrown out of focus for illustration.) 2. A correctly exposed original is important for good results. (A—George O. Smith.) 3. Select frame with medium range in contrast, even though contrasty scene may be beautiful on screen. (A—Richard D. Fuller, ACL; B—James J. Berman, ACL.)

est frame enlargements

A good movie scene does not necessarily mean a good still picture

it will not pay off in good pictures. Little Mae Sue may look adorable on the screen (in that closeup where she moved just a shade too close to your fixed focus lens), but she is going to look like a busted milkweed pod if you try to enlarge a frame from that treasured footage. The entire frame enlarging process depends inexorably on beginning with an original image as perfect in every quality as your skill can create—and your informed knowledge may select.

So . . . here is how to pick them.

1. DO select, for the very best results, only those frames that are critically sharp. If possible, make sure that this sharpness extends throughout the entire depth of field of the picture. If there is not full sharpness, the zone of sharp focus should cover at least all important features in the frame chosen, as in a closeup portrait. A small but reasonably powerful magnifying glass is a necessity in selecting frames.

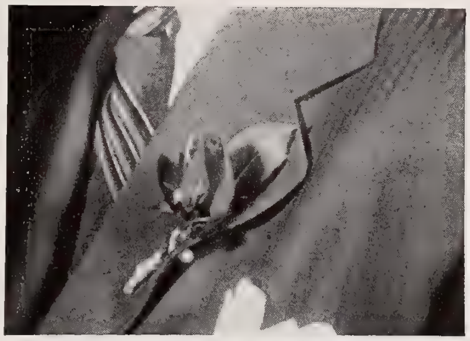
DON'T expect to get anything worth printing if your desired frame is blurred. This condition can result from any one of a number of causes—inaccurate focus, camera movement during exposure, subject movement during exposure or a pronounced error in exposure (especially over) which results in a seeming lack of definition. It seems needless to say that in our illustration the blurred example has been created, by manipulation, from what was originally a beautiful frame.

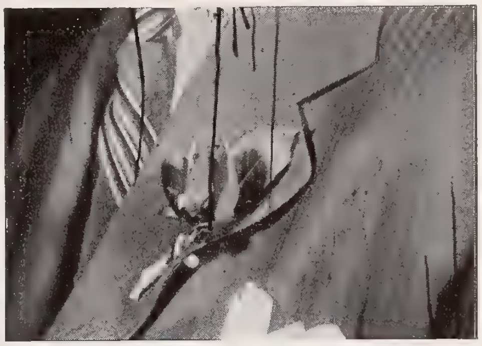
2. DO select frames that are well exposed, with plenty of detail retained in the shadows as well as in the high lights. If you must experiment with anything less than correct densities, you will find that better results can be had from those frames on the dense side of incorrectness than from those which are washed out and thin.

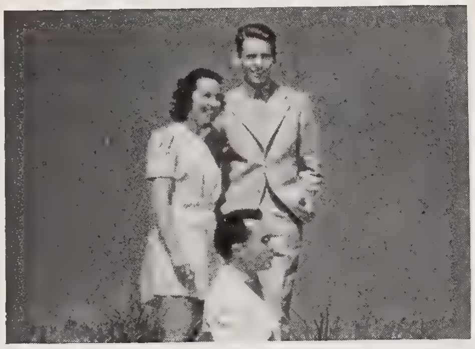
DON'T be lured by wishful thinking into enlarging a badly exposed frame, simply because of the importance of the subject matter. Our illustration is a prime example of the results that you inevitably must expect. This shot of the interior of a church may have looked reasonably well on the screen where there [Continued on page 274]

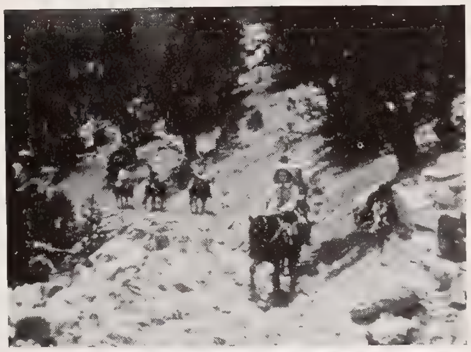
SELECT THIS FRAME

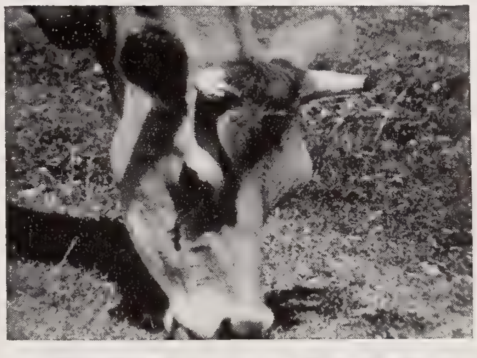
NOT THIS

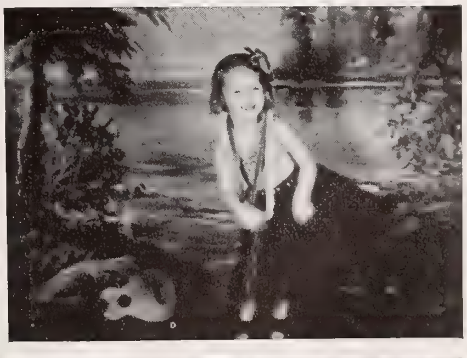

4. A

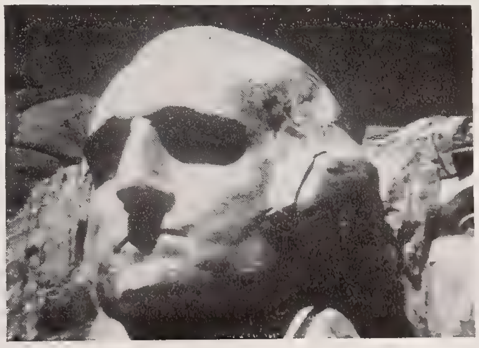

4. B

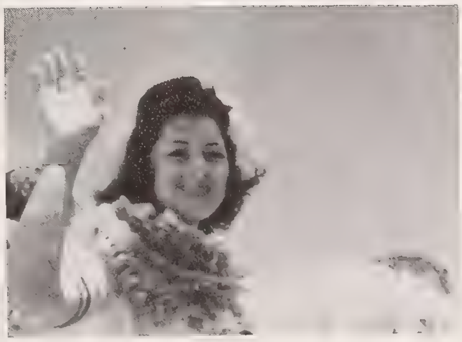

5. A


5. B


6. A


6. B


7. A


7. B

• 4. Select frames that are clean—free from scratches and camera "whiskers." (A—W. H. Mecom, ACL; B—Same scene given camera whiskers for illustration.) 5. Select frames with simple backgrounds; shots of patterns of motion usually are indistinct in frame enlargements. (A—Kendall Greenwood, ACL; B—E. M. Barnard, ACL.) 6. Be sure that the movement of the subject does not blur on the frame. (A—Frank E. Gunnell, FACL; B—Stanley Berglund, ACL.) 7. If the scene is a "pan" or tilt, select frame with care, to insure good composition. (A—Jacob Kleiman, ACL; B—Dan Billman, jr. ACL.)

• Enlarge

8mm. Kod

SELECT

1.
A

2.
A

3.
A

3.
B

necessary. (A—Ross M. Gridley, ACL; B—Same scene thrown out of focus for illustration.) 2. A correctly exposed original is important for good results. (A—George O. Smith.) 3. Select frame with medium range in contrast, even though contrasty scene may be beautiful on screen. (A—Richard D. Fuller, ACL; B—James J. Berman, ACL.)

Getting the best frame enlargements

JAMES W. MOORE, ACL

A good movie scene does not necessarily mean a good still picture

• Enlargement of this size is possible with sharp frame. This scene, enlarged from 8mm. Kodachrome, was selected from *New York Byways*, by Mrs. Luther Hodge, ACL.

NOW, more than ever before, is a time when amateur movie makers can reap rich dividends of satisfaction from the side hobby of making frame enlargements.

The simple equipment necessary is still available. The still films required can be purchased. And the results, if achieved with care and intelligence, are surprising in their quality. Using these paper prints, the ambitious producer can prepare scrapbooks or publicity broadsides covering his motion picture work. That exactly right expression of the heir apparent can be transferred from the fleeting impermanence of the screen to the lasting joy of a still portrait. The possibilities are endless.

Briefly, as to equipment, the choices are two. Either you choose to work with one of the devices specifically manufactured for the purpose of enlarging motion picture frames, or you depend on the existing projection enlarger equipment in your still picture darkroom. In the first field, specific film frame enlargers have been offered by the Eastman Kodak Company (16mm. Enlarger, using No. 616 roll film for a negative that is two and a quarter by four and a quarter inches in area) and by the Craig Movie Supply Company (8mm. or 16mm. Enlarg-O-Editor, using No. 127 roll film for a negative that is one and five eighths by two and a half inches in area). With your regular projection enlarger, you will work first to a medium sized, fine grain negative, from which contact prints may be pulled, or further projection enlargements may be made on matte surfaced paper.

But we are not concerned, in this discussion, so much with the method of your frame enlarging as we are with your manner of going about it. The entire process, unfortunately, has since its inception suffered more or less of a black eye because of the occasionally poor results obtained. Now, it is our firm belief that these results (and some of them *are* pretty awful!) can be traced almost wholly to a faulty point of view on the part of their originator. And it makes no difference whether the enlarging was done by a relatively inexperienced amateur, or by an experienced professional.

Where that fault lies is directly in the selection of the film frames to be enlarged! No one, no matter how experienced, can make a pictorial silk purse out of a photographic sow's ear. What is wrong is that, by and large, one chooses film frames solely on the basis of their subject matter appeal, with no thought at all as to their basic photographic qualities.

This tendency is understandable, but it will not pay off in good pictures. Little Mae Sue may look adorable on the screen (in that closeup where she moved just a shade too close to your fixed focus lens), but she is going to look like a busted milkweed pod if you try to enlarge a frame from that treasured footage. The entire frame enlarging process depends inexorably on beginning with an original image as perfect in every quality as your skill can create—and your informed knowledge may select.

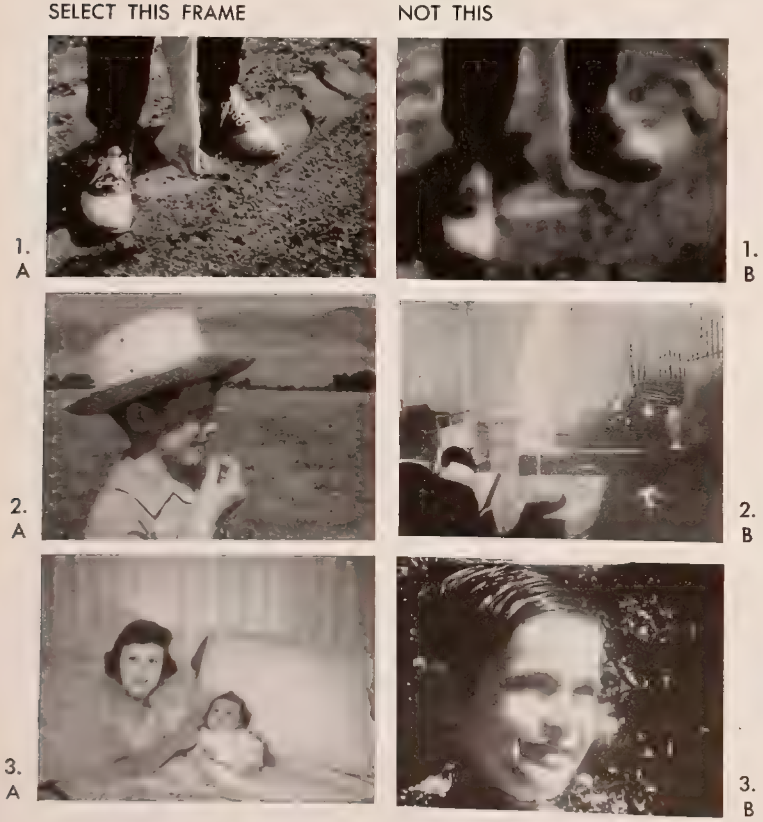
So . . . here is how to pick them.

1. DO select, for the very best results, only those frames that are critically sharp. If possible, make sure that this sharpness extends throughout the entire depth of field of the picture. If there is not full sharpness, the zone of sharp focus should cover at least all important features in the frame chosen, as in a closeup portrait. A small but reasonably powerful magnifying glass is a necessity in selecting frames.

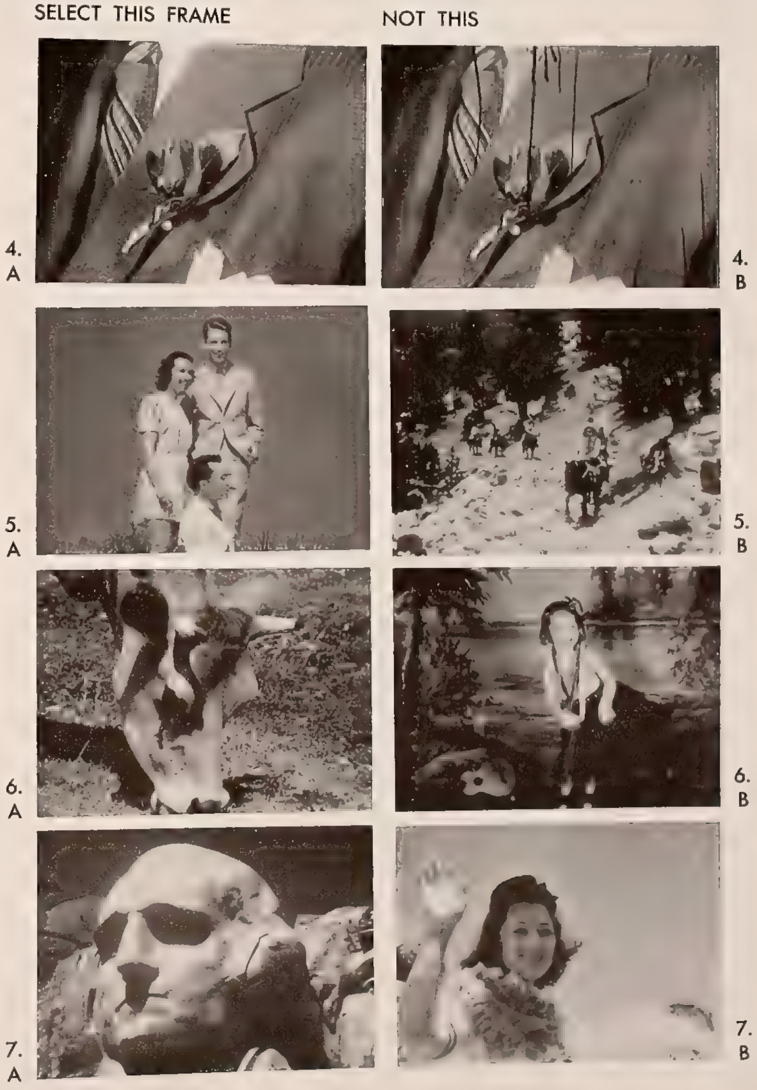
DON'T expect to get anything worth printing if your desired frame is blurred. This condition can result from any one of a number of causes —inaccurate focus, camera movement during exposure, subject movement during exposure or a pronounced error in exposure (especially over) which results in a seeming lack of definition. It seems needless to say that in our illustration the blurred example has been created, by manipulation, from what was originally a beautiful frame.

2. DO select frames that are well exposed, with plenty of detail retained in the shadows as well as in the high lights. If you must experiment with anything less than correct densities, you will find that better results can be had from those frames on the dense side of incorrectness than from those which are washed out and thin.

DON'T be lured by wishful thinking into enlarging a badly exposed frame, simply because of the importance of the subject matter. Our illustration is a prime example of the results that you inevitably must expect. This shot of the interior of a church may have looked reasonably well on the screen where there [Continued on page 274]



• Choose frames carefully for best enlargement results, even from good scenes. 1. Sharp focus is necessary. (A—Ross M. Gridley, ACL; B—Same scene thrown out of focus for illustration.) 2. A correctly exposed original is important for good results. (A—George O. Smith.) 3. Select frame with medium range in contrast, even though contrasty scene may be beautiful on screen. (A—Richard D. Fuller, ACL; B—James J. Berman, ACL.)



• 4. Select frames that are clean—free from scratches and camera "whiskers." (A—W. H. Mecom, ACL; B—Same scene given camera whiskers for illustration.) 5. Select frames with simple backgrounds; shots of patterns of motion usually are indistinct in frame enlargements. (A—Kendall Greenwood, ACL; B—E. M. Barnard, ACL.) 6. Be sure that the movement of the subject does not blur on the frame. (A—Frank E. Gunnell, FACL; B—Stanley Berglund, ACL.) 7. If the scene is a "pan" or tilt, select frame with care, to insure good composition. (A—Jacob Kleiman, ACL; B—Dan Billman, jr. ACL.)

BABIES GROW UP

You cannot delay if you want to record children

KENNETH F. SPACE, ACL

THERE are a good many types of subject matter that we shall not film until restrictions on travel, gasoline and forbidden areas have been removed, but there is still one interest that will provide movie making activity in many families, and that is the baby. War or no war, we know that the baby will not delay his growth, and, if he is to be filmed in the period of rapid change, he must be filmed now or never.

There are two types of baby films, one for the intimate family circle and one which also may be shown to friends and comparative outsiders. Too often, the acquaintances are asked to suffer through some pretty awful stuff, simply because the material is dear to the hearts of the parents.

We like babies—the child is among the most charming of all cine subjects, but many baby films include shots that would not be tolerated if it were not for the fact that no footage of a growing baby is ever thrown away. If the footage in a film of children is never to suffer the correction of an editor's shears, then every scene should be at least passable to begin with.

In the first place, the basic rules for any filming are as important in working with children as with any other subject. The length of general scenes may be determined by counting from one to ten while the camera is running. Rapid "pans" and an unsteady camera should be avoided. Plenty of closeups should be taken, since only closeups will catch the happy little expressions that so fleetingly cross a youngster's face. Telephoto lenses will help to obtain unposed shots that might otherwise be lost because the child is conscious of the camera.

These points are simple fundamentals that one sometimes loses sight of in the panic of filming the baby. The word "panic" is used advisedly, for there is something frightening in the manner in which some movie makers film their children. Everything may be quiet and orderly during the preparatory stages; but, the moment the camera starts to run, both husband and wife, realizing that expensive and scarce film is being used up, start to gesticulate and shout. "Look over here . . . now smile . . . tweet tweet (sound of whistling) . . . doodle doo tootle too (supposedly baby talk)." And all the baby does is to look scared and confused.

If anybody thinks that we slander our friends by such description, we should add that the foregoing is a fair sample of our own first attempts. It is all a waste of time.

The less obvious attention you pay to the baby, the better will be the results. Several persons, all talking at once, really frighten a child, especially when they snap their fingers and clap their hands in front of his face. The best thing to do is to let the baby occupy himself with his own familiar toys in his own play places.

Since flood bulbs are rare, it is well to plan to take all possible footage outdoors. Also, if you shoot outdoors, you need not put up a lot of unfamiliar stands and reflectors that might further intimidate the infant. A light colored blanket or play pen pad, spread out on the lawn, will make a good filming area. The best black and white film results for portraiture will be had by filming in the shade if the baby is looking upward. When the baby is at an age when his attention is directed to things that he can play with in his lap, shoot in the sunlight; the light toned blanket will prove to be a good reflector in sending light toward the baby's face, which, in the bent over position, may otherwise be too dark in contrast to the rest of the body. The camera viewpoint should also be low when you film young children, for the easy "shooting downward" camera position will give

[Continued on page 269]

Harold M. Lambert from Frederic Lewis

• Properties and well chosen locations will help compositions in films of children.

Castle Films

• The battle of the oceans as well as land warfare can be included in your home newsreel. 16mm. news releases will supply the material.

Your own war films

How to combine newsreels and home events into war record

RICHARD LOCKWOOD

CERTAINLY neither fact nor fiction has ever provided a story so worthy of filming as that which sizzled at Munich, sparked in the Low Countries and exploded with terrible reality when Hawaii was bombed. For once, the Hollywood idiom "epic" falls far short of the mark. Here is the chance that every movie maker has been waiting for—for such a four star plot, such thrills, suspense and action have never been released from the mind of even the most fanciful of story tellers. As this most gigantic war in the world's history continues to mold and to shape the destinies of your family, the urge to record its fascinating story on film grows ever stronger.

War, and carrying on the war, so indeliby affects our everyday lives, and it will continue ever increasingly to do so, that probably every movie maker has incorporated some war scenes in his reels. Whether they are shots of Red Cross first aid classes, air raid wardens at work, scrap collection drives or the more serious aspect—the send off to camp—they picture you and your family or your neighbors as Americans at war.

Your war film, however, can be much more comprehensive than that. In my home newsreel, which I issue every three months, I have dedicated a couple of hundred feet in each issue to the story of World War II. My plan, however, is to arrange these "episodes" in such a way that they will eventually dovetail into one large feature picture—the story of America at War. For when democracy has won and peace has come again, such a picture will be a priceless record. Looking at our war movies, then, perhaps we shall be able to realize the terrifying scope of this war that we are in. I doubt if many of us fully realize it now. But a film can tell the story.

The plot for our war picture is ever changing. Those aspects of it that touch us personally, we can film as they happen. We can shoot headlines of newspapers, parades, animated maps and so forth. Then, to complete our sources of material, we have the cream of the newsreels, reduced to 16mm. and 8mm. film and available to us to provide the sequences of world wide action that are necessary. Excellent battle scenes on land and sea, shots of conferences, inspections, paratroopers, air warfare and so forth can be clipped and inserted into your picture. You have plenty of material to work with, a terrific plot, and the rest is up to you.

My main difficulty has been condensing such a vast panorama of action into reasonable footage lengths. It can be done, however, if you plan and edit with care.

For instance, my first "episode" goes somewhat like this:

A short shot of bombs being dropped from the bay of a bomber on an unidentifiable target is the opening shot. I followed this scene with "zoom up" headlines of newspapers, telling the story of the attack on Pearl Harbor, and shots of excited people grabbing papers from the newsstands. Then comes a short prolog, describing America's plunge into the war.

By the use of animated maps, I show the Japanese octopus reaching out his tentacles to envelop Hawaii, Wake, Midway and the Philippines. Some fine newsreel shots of American troops in war games provided me with excellent shots of tanks, artillery and planes in action. Fortunately, the troops were in

[Continued on page 267]

PRACTICAL FILMS

DONALD MAGGINI

16mm. scenes by Thomas Bouchard

• Shots from *Golden Fleece,* film of dance based on legend of the alchemist who seeks to transmute base matter into gold.

FILM ON CANNING

Good Housekeeping magazine has released for general distribution *Canning the Victory Crop,* a film of tremendous current interest, now that the preservation of food has become so important. The picture was produced by Grant, Flory and Williams, New York City, on Kodachrome film, in the Good Housekeeping kitchen, where new cooking methods and equipment are constantly being tested. Canning techniques approved by the Department of Agriculture are demonstrated in the film by home economists who specialize in this field.

In addition to giving the novice excellent advice about preserving fruits and vegetables, *Canning the Victory Crop* stresses the urgent need for food conservation, as it has been found that more food is needed at the present time, to keep America and its fighting forces fed, than at any other period in history. A special supplementary booklet is available, for use in conjunction with the picture, and it contains data of canning produce not treated in the film. The booklet also serves as a reminder of the methods shown and includes recipes and charts that could not be included in the motion picture.

(For distribution information about *Canning the Victory Crop,* see *Free Film Reviews* in this number.)

FILMING THE DANCE

An interesting 16mm. dance film in color, titled *Golden Fleece,* produced by Thomas Bouchard, New York City, is being used to acquaint students and teachers in schools throughout the country with the fundamental concepts of the dance. *Golden Fleece* is based on the old legend of the alchemist mixing the elements to make gold. Individual dancers, costumed to represent the metals, water, the sun, heat and other components, are introduced by titles which define these symbols as they appear. Mutiple exposures, montages and other filming effects are used to excellent advantage, to convey the emotional and psychological qualities of the story. The dancers wear masks with fixed expressions, so that attention can be concentrated on the action. Because of the masks, emphasis is placed on the expressiveness of movement. The film achieves a feeling of counterpoint by the clever juxtaposition of the evolutions and flow of the dance itself.

The film is extremely imaginative, and it uses the motion picture as an art form

• *Canning the Victory Crop* is timely film to teach housewives best method of putting up fruit and vegetables. The movie, released by *Good Housekeeping,* was produced by Grant, Flory and Williams.

itself, with symbolic camera work matching the emotional content of a symbolic dance. *Golden Fleece* has some of the simplicity of the Méliès films, and it is impressionistic without being affected. Hanya Holm and her group are the dancers in the film, and Kurt Seligman designed the ingenious costumes.

DIET FOR AIRMEN

Training Table, a three reel, 16mm. color motion picture, was produced by the Associated Screen Studios of Montreal for the Royal Canadian Air Force. The picture is a comprehensive, graphic lecture about nutrition, that specifically stresses the importance of milk, cheese, fresh vegetables and fruit juices in maintaining physical and mental health at peak efficiency. It had been found that the heavier diet of other branches of the service was not satisfactory for aviators. But, after a suitable diet had been devised, not many of the men were eating enough of the food that was served to them. So this film was produced to show the airmen the value of eating the scientifically balanced rations that were developed by R.C.A.F. experts. It is shown that, just as an aircraft must have fuel to operate, so must the body have energy food to function properly—sugars, starches, fats. The body may be said to require repairs and replacements; protein foods function for this purpose. The strong, light alloys used in airplanes are made from minerals, and such minerals as calcium, iron and iodine are vital to the human machine. By such analogies, it is easy to impress on the airmen the importance of eating the R.C.A.F. rations, and it has been found that, following the showings of *Training Table,* consumption of milk, fruit juices and cheese doubled or nearly doubled at stations where the motion picture was shown.

FILMING TO HELP THE WAR EFFORT

Bill Brown, average American citizen, who volunteers his leisure time for service to the Buffalo Office of Civilian Protection, is the leading character throughout *Buffalo's Air Raid Warden Service,* recently produced by Roquemore Films, Hamburg, N. Y. Brown is shown enrolling as an air raid warden, and the routine that follows gives an excellent record of the training program which each volunteer must undergo before being assigned his duties. Military drill, first aid class instruction and advice about handling incendiary bombs are necessary adjuncts to the course. The film, one reel, 16mm. black and white, will be shown to interested groups.

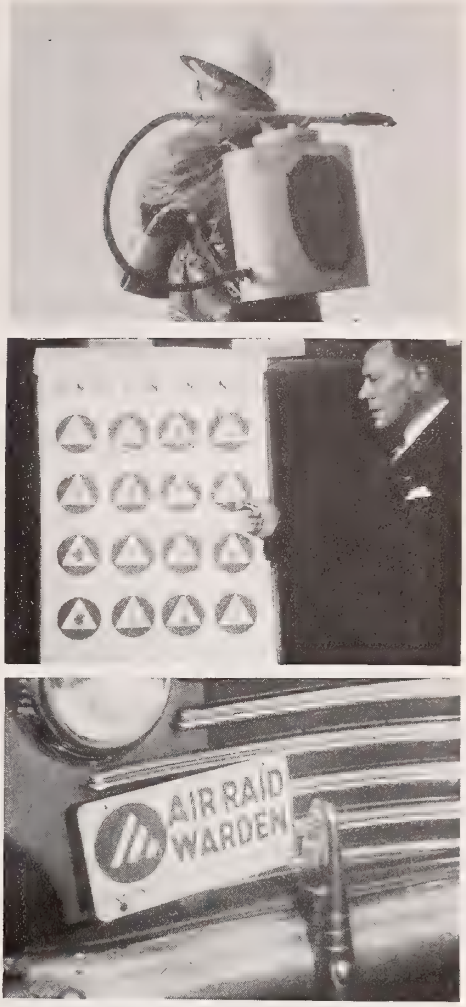
Gale H. Curtright, ACL, of Kansas City, Mo., got the idea for his 200 foot, 8mm. black and white film, *Battles of Life,* after he had donated blood to his local Red Cross Blood Donor Center. He found that the public attitude of fear toward this worthy work was unjustified in view of the slight inconvenience to the donor. By showing the simple operations of the center and the efficient handling of the donors, this film does a great deal to persuade the viewer that here is a painless action with no ill effects. Nearly all the sequences in the picture were filmed while the blood donor center was at peak activity. Mr. Curtright was assisted by Charles P. Wilser and Lyle B. Cooke.

The Visual Forum Committee, an affiliate of the USO, Inc., of San Diego, has recently set up an extensive program for showing 16mm. films for adult education. The program is an amateur undertaking, and it will solicit the services of amateur movie makers [Continued on page 269]

• **The safety and simplicity of the operation of donating blood are shown in *Battles of Life,* 8mm. movie produced at Kansas City Red Cross Blood Donor Center by Gale H. Curtright, ACL.**

8mm. scenes by Gale H. Curtright, ACL

Roquemore Films



• **Scenes in *Buffalo's Air Raid Warden Service,* recently produced by Roquemore Films for Buffalo's Office of Civilian Protection.**

• ***Training Table,* graphic lecture on nutrition and diet, made for Royal Canadian Air Force by Associated Screen Studios.**

"THE BATTLE of MIDWAY"

winner of the 1942 Documentary Short Subject Award, Academy of Motion Picture Arts and Sciences, was made by the U. S. Navy on 16-mm. Kodachrome.

Ciné-Kodak

Ciné-Kodak covers our first Great Victory

THE original of that great movie you saw—*"The Battle of Midway"*—was made with a Ciné-Kodak, on 16-mm. Kodachrome Film. It was made by Navy men who risked their lives in a hail of bombs, a hell of fire, an inferno of exploding ammunition and gasoline, to give the Army and Navy authentic battle data. And incidentally, to inform you, too.

You may have noticed that the movie was rough and jerky in spots—that was because the cameramen were reeling under the concussions. One shot, of the flaming sky above exploding oil tanks, was preceded by a terrific jolt in the picture. Remember?

That was because the Ciné-Kodak was blown out of the operator's hands, hit the ground right side up but with an upward angle—and coolly continued making the movie . . . doing its job without benefit of an operator.

Think what superb construction a camera must have, to stand up under tests like these.

Because the Ciné-Kodak can "take it"—because it goes on operating with precision and dependability under incredibly rough conditions—it is used by the Army and Navy, Air Force, and Signal Corps to record these actual battle scenes at the front, as well as for the making of valuable training films.

If you own a Ciné-Kodak—be proud of it. Take care of it. Use it, these days of limited film, to make movies of the home front . . . to show your soldier when he comes back. Eastman Kodak Company, Rochester, N. Y.

Eastman's Finer Home Movie Camera

The Clinic

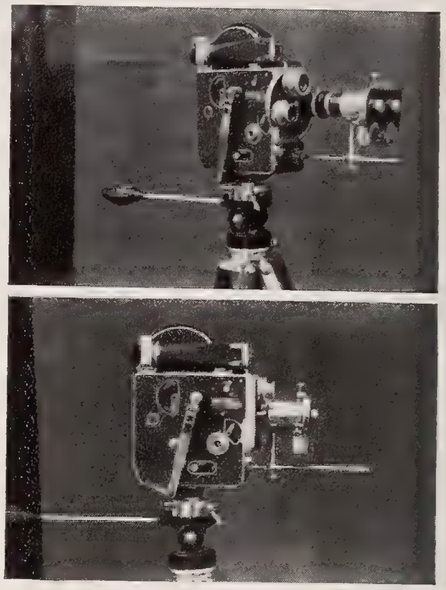
Technical comment and timely topics for the amateur

KENNETH F. SPACE, ACL

Fader mount From S. E. Buettell, ACL, comes the following letter. "Perhaps readers of Movie Makers would be interested in the enclosed photographs and sketches of a fader mount (shown here) which I built for my 16mm camera. I believe that this device could be adapted to other types of turret cameras where speed in changing a fader device from one lens to another is essential. I have a commercial cine fader which I use for lap dissolves, fade outs and also as a filter mount. I found that, when the fader was fastened to the lens barrel, it was impossible to refocus or to change the stop opening of the lens without removing the fader.

"I therefore decided to mount the fader independently of the lens. At the bottom of the camera, in direct line with the taking lens, I mounted a small 'companion' flange, which was turned out on a lathe. The flange was threaded so that a quarter inch rod, six inches in length, could be screwed into it. The center of this flange, in the case of my camera, is two and five eighths inches from the center of the taking lens. The flange was fastened by drilling the case and by bolting through it with small round head machine bolts and nuts. The nuts offer no interference on the inside of the case. In drilling the case, it is advisable to place a piece of cloth inside the camera so that no small metal particles can get into the mechanism. Next, I removed the setscrews from the fader tube and had a saddle made, as shown in the sketch. Holes in the saddle were drilled to match the setscrew holes in the fader tube; they were then fastened with countersunk machine screws. The third setscrew hole was filled by inserting the old setscrew flush with the inside of the tube and by sawing off the balance on the outside.

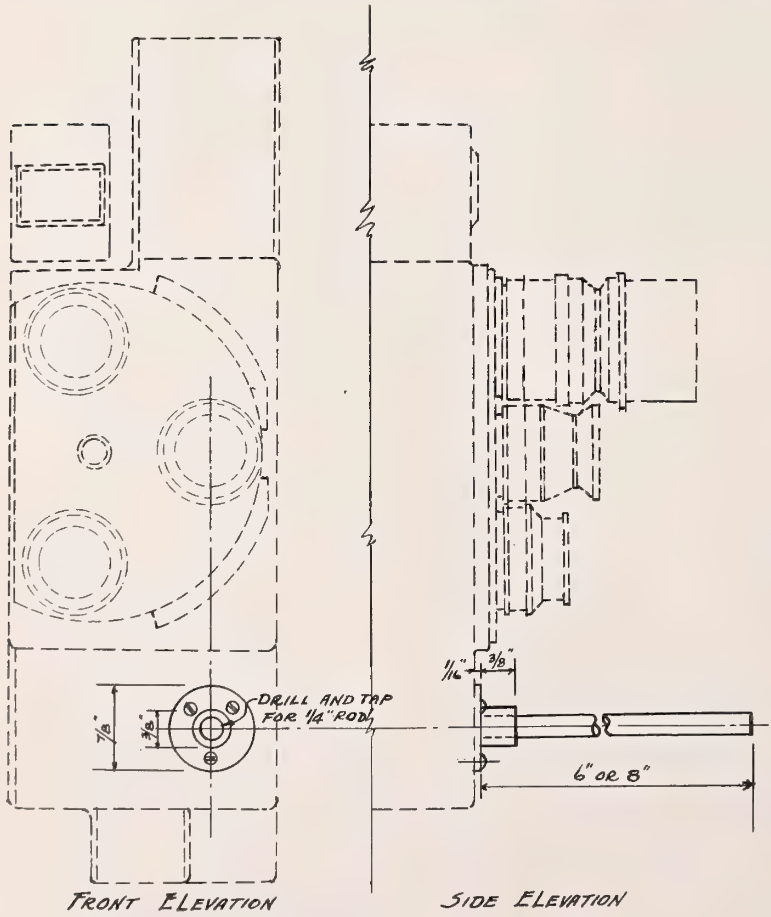
"This adjustment prevents light leakage through the top setscrew hole that was not used. The base of the saddle rod was drilled for a sliding fit for the quarter inch rod, and two setscrews were installed, one on the bottom and one at the side. These screws securely fasten the mount to the rod

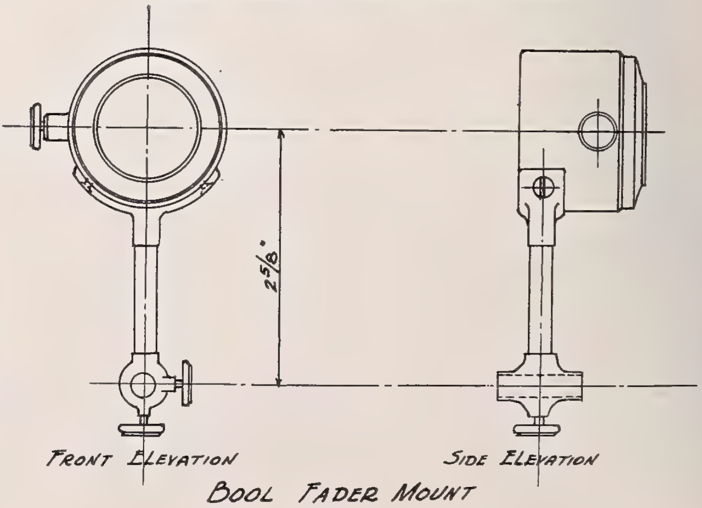


Fader mount, here described, in use on a turret movie camera

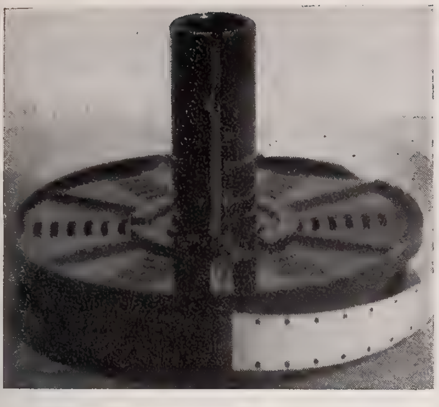
after it is in position over the taking lens. I used a rod that is only six inches in length, which will take care of my three inch and four inch telephotos, but I suggest that this length be increased to eight inches if a six inch telephoto is to be used.

"As the fader mechanism is fastened to the tube with three setscrews, it can be left off, and the tube can be used as a sunshade. The tube slips over the lens with plenty of clearance, and there is no danger of disturbing the focus or stop opening. By loosening the two rod setscrews, the device can easily





Plans for building and mounting fader support on a turret camera



Roll film developing drum can be adapted for developing cine titles

be moved forward or backward or turned down out of the way. This device can be made at any good machine shop at a nominal cost if you do not have the tools or skill to make it. Since chrome is not available at this time, I had the mount silver plated."

Be careful

One of the favorite tricks that used to be included in films of automobile travel was to place the camera on the ground between the car's wheels, push the trigger release and then run the car over the camera, after which the camera was stopped. In former days, this trick could be done very handily, since most of the cameras were rather flat, and most cars were built so that their bodies were high off the ground, thus leaving plenty of room beneath. Times have changed, however, and the newer types of cars are built with bodies near the ground. In fact, so low are some of them that they could very easily smash a camera to pieces when they run over it. If you plan to try any "stunt" like this, it would be wise to hold the camera upright beneath the car and to sight along the top of the camera, to see that no part of the car extends down far enough to cause damage.

Short lengths

From Jesse G. Dean comes a suggestion for those movie makers who make their titles on positive film and process the title strips at home. Various makeshift methods have been employed to hold the film in place while it is in the developer, and there were a few kinds of apparatus on the market for this purpose. Since present conditions have made it more difficult to obtain metal containers, the "gadget" shown above may prove to be welcome to some readers.

As can be seen in the illustration, the basis for the idea is a bakelite roll film home developing drum, which comes with a small tank or cylinder in which to pour the developer and in which to immerse the drum when the film has been adjusted on it. Since 16mm. movie film is narrower in width than is any common still camera roll film, the top disc, which fits on the center post, will not slide down far enough to fit the film snugly. Hence, it is necessary to use a file, to extend the groove on the center post to the required degree. It is also necessary to cut off the flange on the under side of the upper disc and to file the resultant rough edge smooth. This work is all that needs to be done to prepare the roll film developing unit for 16mm. The capacity of the reel will be found to be satisfactory for single titles or longer lengths of film, depending upon the diameter of the developing reel that you may obtain. Reels are available in a number of sizes.

"Gadget" holder

On a filming expedition, one generally keeps film supply, extra filters and lenses in the camera carrying case, which, for safety's sake or for some reason of convenience, may be placed at a distance from the camera setup. Then it is necessary for the movie maker to walk to the case whenever he wants to change filters or to get a new supply of film.

To avoid wasting time, some movie makers carry extra rolls of film and accessories in their trouser pockets, but it is not a very wise practice, for there is always the danger that a valuable lens or filter might be scratched by a loose coin or key in a pocket. A special "movie maker's vest," with appropriate pockets, has been suggested to solve the problem, but a simpler solution has recently been made available.

Since the war, a number of special utility belts, designed for soldiers, have been placed on the market. They are equipped with pockets for toilet articles and personal effects. They are ideal for the movie maker who wants to carry accessories with him, for the pockets are of several sizes, so that various items of equipment can be fitted into them. The belts are inexpensive, but they are made of durable cloth, and the pockets of some are equipped with buttoned flaps. Minor accessories could be permanently stored in such a belt, which could be rolled up and packed away when it is not in use.

Misty mornings

We have heard so much about the need for direct sunlight to get good color results that we have sometimes been led to believe that glaring brightness is the only desirable type of light. But, for real atmospheric beauty of line as well as of color, we commend to you some of the misty mornings that are characteristic of summer days. Near wooded glens or still pools of water, this drifting mist will provide you with some of your most interesting footage. The colors of the scenes will be subdued, and you will find the entire effect a welcome relief from the brilliance of most color shots. If you have somebody along with you who might be shown coming toward the camera through the fog or mist, you will be able to add tremendously to the mysterious effect, for the figure will seem to come from nowhere.

Storage space

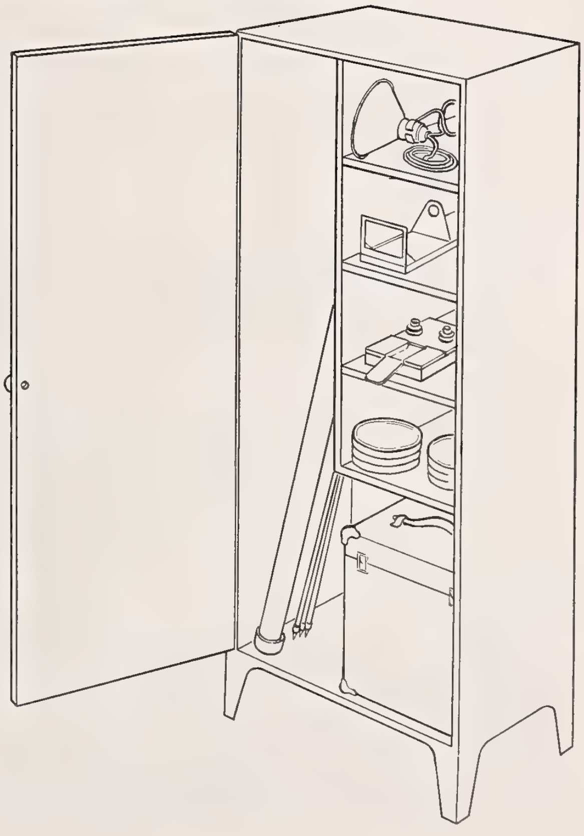
A clothes closet will generally suffice as the storage place for a camera; but, when one acquires splicers, titlers, lights and a film supply, some orderly storage arrangement is helpful. Marjean Headapohl, ACL, has found that there are kitchen utility broom cabinets which are remarkably useful as cine storage cabinets. In fact, one might think that the broom cabinets were designed especially for cine equipment. If you cannot find one for sale, but know a friend who possesses one, you might well copy the dimensions and have your local carpenter make a duplicate of plywood. As can be seen in the diagram below, the broom and mop portion of the cabinet serves for the screen and tripod. Next to them is a place for the projector, and the shelves will hold the rest of the equipment in the manner illustrated.

Film index

Edward E. Doane, ACL, writes, "A few years ago, one of your correspondents described a method that he had developed to prevent him from showing the

[Continued on page 272]

Kitchen broom cabinet is adapted for storage of all cine equipment



AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Aces in Albany

The fifth and final program given by the Amateur Motion Picture Society, ACL, of Albany, N. Y., as its contribution to Sundays for Soldiers and Sailors—a series of entertainments sponsored by the Albany Institute of History and Art—was, in the words of Arthur J. O'Keefe, club president, "without doubt the best that we have presented this year." Comprised entirely of amateur made films, accompanied by records, the presentation included *Back to the Soil*, by George Mesaros, ACL, and *The Voorlezer's House*, by Frank E. Gunnell, FACL, both Ten Best award winners in 1942, as well as *Canada's Garden Province*, by Harley H. Bixler, ACL, Honorable Mention winner in the same year.

San Francisco travels

Sixty five members and guests of the Cinema Club of San Francisco, meeting in the quarters of the Women's City Club, traveled by proxy recently from Hawaii to New Zealand, with stopovers at Samoa, the Fiji Islands and Tasmania, by way of the 2000 foot, 16mm. Kodachrome record compiled of the trip by Clinton E. Stahl. Mr. Stahl had entertained the club earlier in December with a screening of his picture, *Coconut Land*, a pre war study of the Solomons. Other features of recent meetings have been a talk about camera positions, by Jesse Richardson; a discussion of sound recording on magnetized wire, by A. O. Olsen; presentations of *Snow and Fun*, a film of skiing in Yosemite National Park, by Luggi Foegger, and *Feather River Playground*, by Russell Pettingill.

Toronto dines

Members and guests of the Toronto Movie Club gathered early this spring at The Old Mill restaurant for the group's annual dinner meeting, held in the Print Room. Later, in the Habitant Room, *Côtes de St. Laurent*, the feature film of the evening, was presented by R. Williamson, jr., ACL. Films seen at other regular meetings include *Niagara Ramblings*, by R. Keith Lawrence, ACL; *Riverdale Zoo*, by Jack Grassick; *Killcoo and Yosemite*, by Ethel Goff; *Snow Thrills*, by J. C. Schell, ACL; *Algonquin Park*, by Wilf Prissick; *Our Dream House*, by W. Winston Orr.

Six in Los Angeles

Representatives of six amateur movie clubs adjacent to Los Angeles gathered recently at a joint meeting of the Los Angeles 8mm. Club and the Water and Power Camera Club, which jammed the spacious auditorium of the Southern California Edison Company. Guest films seen on the program were *South Sea Island Fever*, by Newell Tune; *American Indians*, by Mildred Zimmerman; *Ten Gallons of Gas*, by Leo Caloia, all of the Los Angeles Cinema Club; *Utah, Land of Enchantment*, by D. A. Powell of La Casa Movie Club of Alhambra; *Mr. X*, by Norman L. Brown, president of the Cine Club of Glendale; *Calumet's Christmas Contest*, by Jean Holbrook, of the Southwest Cine Club. Two 16mm. Kodachrome sound films—*Railroadin'* and *Curves of Color*, both from the General Electric Company—rounded out the program.

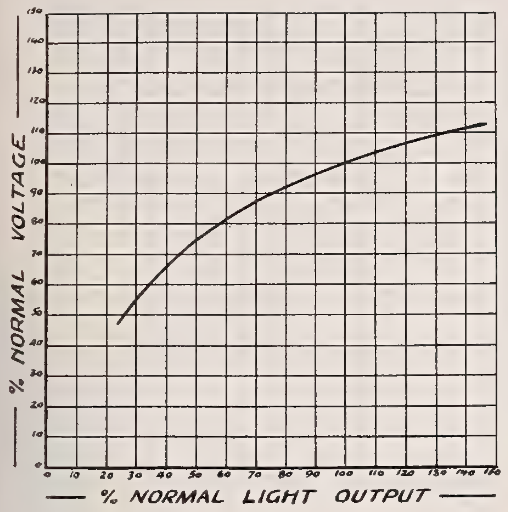
Metro on the move

Members of the Metro Movie Club of River Park, in Chicago, have journeyed six times to our Western national parks, thrice to Mexico and once to Alaska in their late weekly meetings, held in the River Park Field House. Among the Western jaunts, made with full approval of the OPA, have been *Western Wonderland*, by A. H. Elliott, ACL; *Yosemite and Grand Canyon*, by H. A. Arnold; *Our American Southwest*, by Victor H. Sickinger, member of the city's Edison Camera Club, ACL; *Yellowstone and The Tetons*, by Alfred Mundt; *Southwestern Vacation*, by H. O. Schmidt; *Out Where the West Begins*; by Mr. Elliott. Safaris south of the Rio Grande

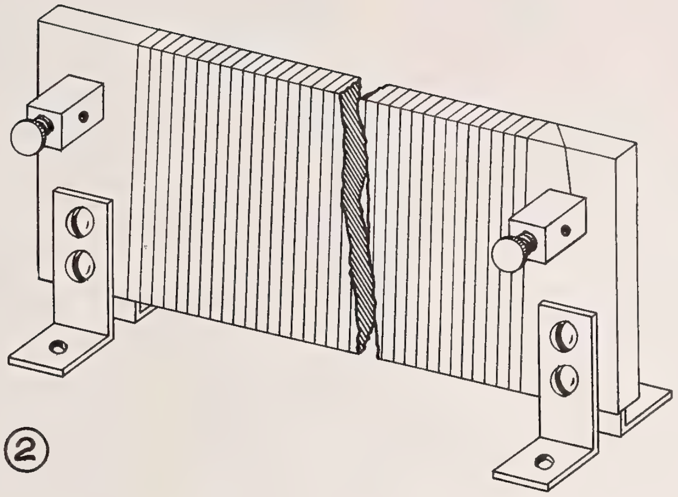
[Continued on page 278]

• Recent meeting of board of Metropolitan Motion Picture Club. Left to right, Annette C. Decker, ACL, Frank Gunnell, FACL, J. Hollywood, ACL, Ralph R. Eno, ACL, John Hefele (standing), Robert Coles, ACL (acting as secretary of the meeting), A. H. Walters, Leo J. Heffernan, FACL, George Ward, Sidney Moritz, ACL. This meeting was the last attended by Mr. Coles before he joined armed forces.

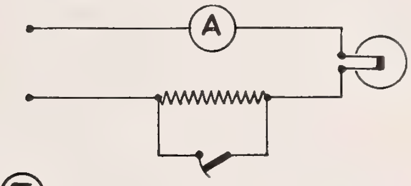
Leo J. Heffernan, FACL



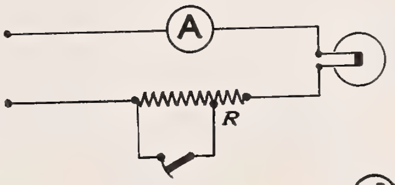
①



②



③



④

• Fig. 1. The curve shows change in lumens from lamp as voltage varies. Fig. 2. A resistance to control projector lamp voltage. Fig. 3. Switch to cut in resistance. Fig. 4. Switch connected across part of resistance.

PROJECTION LAMP LORE

Part II of discussion of construction and use of these lamps

G. A. GAULD, ACL

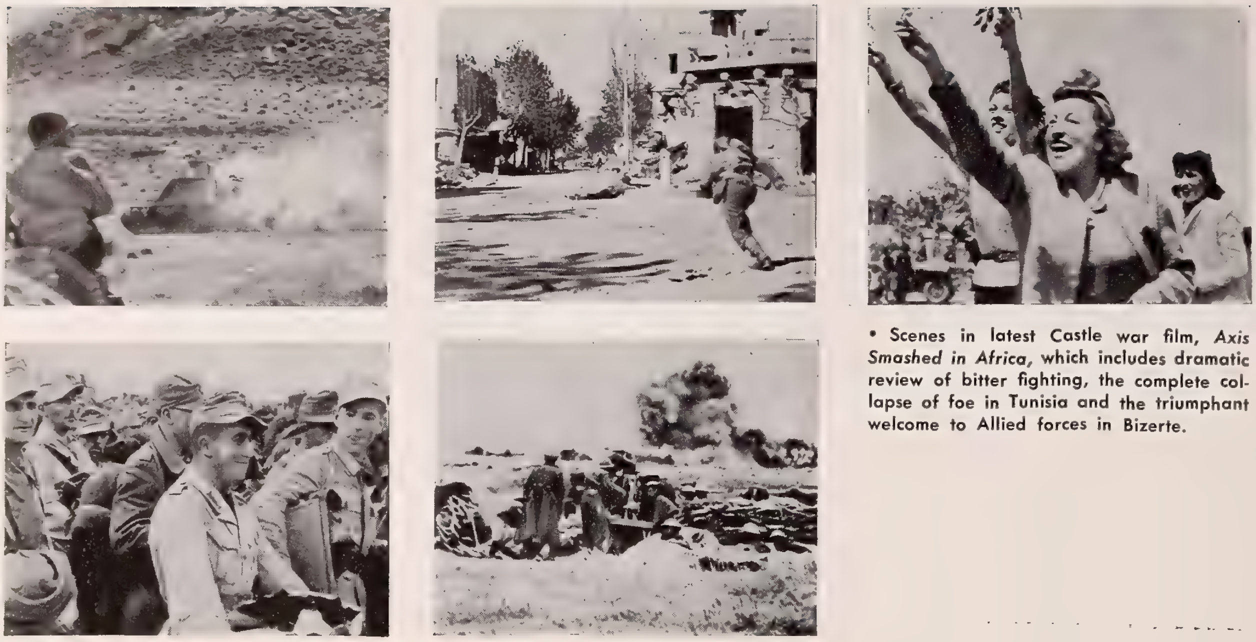
LAST month, I described the underlying principles upon which the design of the modern, highly efficient projection lamp is based. In this article, I wish to stress the importance of maintaining the correct voltage across the lamp filament in order to obtain the maximum available illumination consistent with a normal average life for the lamp. In addition, an investigation into a common cause of early failure and the simple remedy will, I hope, induce readers to take still greater care of a vital part of their equipment which will become more valuable and increasingly scarce so long as the present emergency continues.

The modern gas filled filament projection lamp is highly sensitive to a slight variation from its rated operating voltage. The curve in Fig. 1 has been taken for an average lamp made by one of the leading United States manufacturers, and it shows the change in lumens or light output plotted against corresponding changes in the applied voltage. The normal value in each case is taken to be 100 percent, the variations being marked in percentages of this value, not directly in volts or lumens.

Run a finger along the horizontal line marked "90% Normal Volts"—that is, the lamp is being run at a voltage that is ten percent below normal. At the point of intersection with the curve, it will be seen that the light output is reduced to seventy five percent of the normal value. That is to say, a reduction of ten percent in the applied voltage produces a drop of twenty five percent in light output. In the same way, the curve will demonstrate that an *increase* of ten percent in the applied voltage produces an increase of no less than thirty five percent in the light output. At first sight, this scheme would appear to be a grand way of boosting the power of a projector. However, the manufacturer will soon tell us that this increase is gained at the expense of the life of the lamp, which is shortened by sixty five percent of its normal value. This normal value is short enough, being given as fifty hours for a "coiled coil" filament and but twenty five hours for a biplane filament. Obviously, therefore, boosting the lamp voltage does not pay!

It is interesting to note that a *decrease* of ten percent in the applied voltage produces an increase in the life of the lamp amounting to two and a half times the normal value! Thus, even if a lamp is run only a few volts below its rated value, its life will be increased considerably. This feature can be used to good advantage, as I shall demonstrate shortly. There is also a variation in the current consumption of from thirteen to fourteen percent, corresponding to a voltage variation of ten percent, but this fact is of little importance from our point of view.

The disastrous consequences of overrunning the lamp on a voltage greater than that for which it has been designed should need no further emphasis. There is only one certain safeguard, and that is to use an ammeter in the circuit, to provide a constant check on the current passing through. The mains voltage at the consumer's supply point cannot be relied upon; distance from the generator or substation will give rise to a basic variation from the standard, while changes in local loading of the supply circuit will cause local variations in the voltage at any one consumer's supply point. Thus, although a 110 volt lamp may be used in the projector on a supply voltage rated at 110, slight [Continued on page 271]



• Scenes in latest Castle war film, *Axis Smashed in Africa,* which includes dramatic review of bitter fighting, the complete collapse of foe in Tunisia and the triumphant welcome to Allied forces in Bizerte.

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

DONALD MAGGINI

Latest Castle war film Castle Films, Inc., 30 Rockefeller Plaza, New York City, recently added *Axis Smashed in Africa* to its growing collection of war pictures, filmed on the spot while hostilities were in progress. This release offers the projector owners an opportunity to own an important film record of a historic event only a short time after the event has taken place.

Axis Smashed in Africa is a stirring action film which shows the complete collapse of the enemy in Tunisia after bitter preliminary fighting. One sequence that defines the Allied military strategy shows Eisenhower's shift of American and British troops to the north while the Nazi forces concentrated for an expected attack in the south. The triumphant entry of the Allied forces into Bizerte follows, and the joy of the liberated natives is apparent in the picture. Scenes of the capture of thousands of prisoners, including the Nazi general, Von Arnim, are included. The film is released in five 8mm. and 16mm. sizes and lengths.

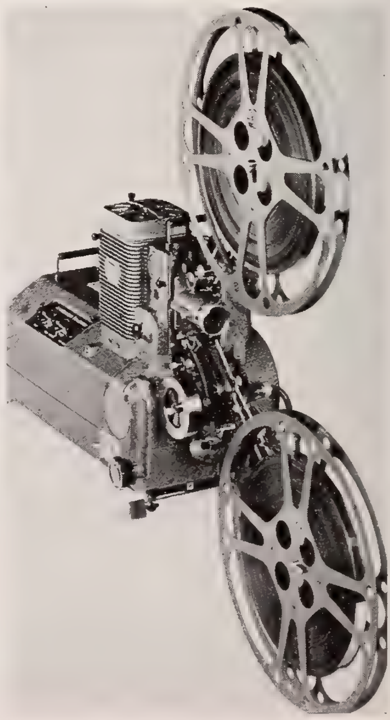
Former E.K. official dies Howard H. Imray, sr., who retired in April, 1943, as advertising manager of the Eastman Kodak Company, died at his home in Rochester, N. Y., last month. Mr. Imray was born in New York City, and he was educated in Paris and England. He had been with the Kodak Company for more than sixteen years. Mr. Imray was fifty seven years old.

G.E. uses movies The General Electric Company, Schenectady, N. Y., is using motion pictures, supplemented by talks, slides and pamphlets, at its orientation meetings for new employees. Each employee attends a series of meetings after he has been with the company a few weeks and has mastered the fundamentals of his new position. The programs are intended to acquaint the new workers with company policies, medical facilities, opportunities for advancement and all types of company activities. A more thorough understanding of the function of General Electric on the part of the employees has been the result. After these sessions, many of the workers found that the firm seemed to be more personal and that their own jobs were more important. A survey revealed that, of the methods of presenting material at the meetings, motion pictures were rated highest.

New Amprosound The Ampro Corporation, 2851 North Western Avenue, Chicago, has announced a new 16mm. sound projector, constructed with a greatly reduced percentage of critical materials and an increase in efficiency and convenience of operation. The new Amprosound Model will be used almost exclusively to help to train and to entertain United States fighting forces throughout the world.

Aluminum castings are completely eliminated in this new projector, and the use of rubber is eliminated wherever possible without impairing efficiency. Bakelite and plastics are used to replace scarce materials, and a change in the amplifier circuit avoids the use of special tubes. Many new improvements also have been added, to increase the ease of operating, handling and servicing the equipment. A description of this model will be mailed on request.

• New Amprosound projector, constructed with minimum of critical materials.



B & H plans The Bell & Howell Company, 1801 Larchmont

[Continued on page 272]

Your own war films

[Continued from page 257]

tropical uniform, so that the action passes for the real article.

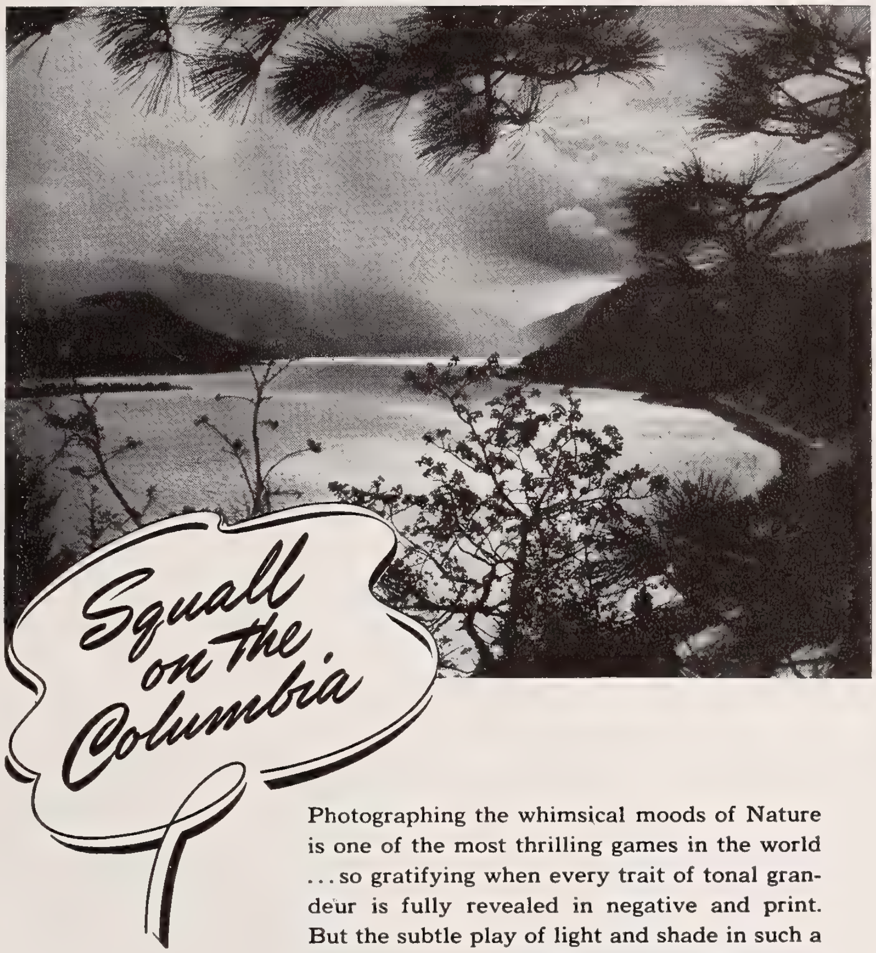
Other maps and headlines portray Japan's quick seizure of Malaya, Singapore and the Straits Settlements. Maps and some scenes of naval units in action tell the story of the battle of Macassar Strait.

After a title or two summarize the effect of these first serious blows by the enemy, my scene shifts to America, and it shows the effects of the war upon the people at home. Submarine warfare off our Atlantic Coast, civilian defense activities and war bond drives are interesting features of this part of the film. There is also some footage concerning itself with our new mobilization, the ever increasing army, torpedo boats on patrol, the Panama Canal on guard and a splendid final scene which shows the troops passing in review in front of the Statue of Liberty.

In my second "episode," I dealt with the second three month period of the war. In this reel, we get news worth cheering about, and I tell the story of the battles of the Coral Sea and Midway with the help of some excellent newsreel shots. Then, too, there is the bombing of Tokio and the tragic fall of Bataan. On the home front, sugar and gasoline rationing add a touch of wry humor.

My latest "episode" will show the defeat of the Axis in Africa after the brilliant successes of the Americans, English and French in Tunisia, all pictured dramatically in 16mm. newsreels. On the home front, it will include a sequence of well organized civilian defense drills, a sequence of the progress of the home victory garden, worked by the family, and a sequence of the empty roads and highways on weekends, which tells the story of gasoline rationing that bites deeper.

I find that my movie of World War II is a project of ever increasing interest. Naturally, I should prefer that it had ended as a short feature; but, when it is completed, it will be a most valuable part of my film library. It will be priceless, not only because it is a record of the war itself, but because, woven throughout the plot will be the secondary plot of my own family and friends at war. As war affects peoples everywhere, so it affects you—and the privations and perhaps suffering that we all gladly undergo will give your picture and mine a note of realism and a personal quality never before attained by amateur movie makers.



Photographing the whimsical moods of Nature is one of the most thrilling games in the world ... so gratifying when every trait of tonal grandeur is fully revealed in negative and print. But the subtle play of light and shade in such a view as the one caught here, and in hundreds of similar scenes, presents baffling exposure problems that take a MASTER to *master*. For the MASTER'S unique and exclusive exposure-control dial, its correct and highly selective viewing angle and its *extreme* WESTON *precision*, provide its owner perfect mastery over every photographic condition ... assuring a true recording of the scene that inspired the shot. Weston Electrical Instrument Corporation, 626 Frelinghuysen Avenue, Newark, New Jersey.

WESTON CINE

WESTON *Exposure Meters*

Films you'll want to show

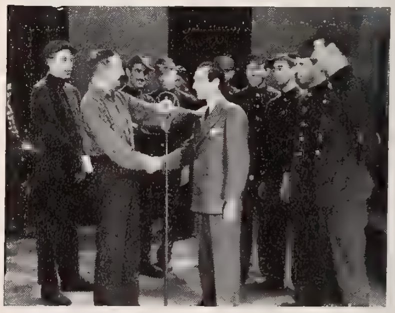
Non theatrical movie offerings

■ *Vol. II of 1943 News Thrills,* on 8mm. silent and 16mm. silent or sound on film, black and white, in short and long editions, is released by Official Films, Inc., 425 Fourth Avenue, New York City. Recent developments on the scattered war fronts comprise the four sections of this newsreel. The unconditional surrender of the Axis forces in Tunisia and the spectacular raid on Tokyo by Doolittle's men are the first two events presented. Sensational captured Japanese films, which show the enemy side of the attack on Pearl Harbor, are included, and the reel ends with an exciting account of the Battle of the Bismarck Sea.

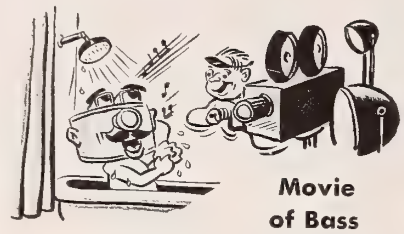
■ *A Drop of Milk,* one reel, 16mm. sound on film, black and white, running ten minutes, is released by Brandon Films, Inc., 1600 Broadway, New York City. This short subject is based on the Polish resistance to the Nazi invasion. The story concerns the pursuit by a Polish peasant of the band of Germans that had invaded his town and destroyed his home.

■ *Easy Street,* two reels, 16mm. sound on film, black and white, is released by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City. This two reel edition of one of Chaplin's greatest comedies is one of a series of twelve pictures that Commonwealth has made available on 16mm. sound, under the group heading of *Chaplin Classics.* Others on the list include *The Cure, The Rink, The Floorwalker, The Vagabond, The Pawn Shop, The Fireman, The Count, The Immigrant, One A. M., Behind the Screen* and *The Adventurer.*

■ *Paris Calling,* twelve reels, 16mm. sound on film, black and white, is released by the Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago. This is a dramatic film which deals with the French underground movement for freedom. Randolph Scott and Elizabeth Bergner are the featured players who participate in the exciting escapes from Gestapo agents and the commando raids. Mass flight of the French people is poignantly depicted.



■ *Time On Their Hands,* one reel, 16mm. sound on film, black and white, running eleven minutes, is released by Skibo Productions, 130 West 46th Street, New York City. Ferde Grofé directed the music for this comic short subject, featuring prison songs. *Four Stone Walls and a Ceiling, The Boston Burglar* and *Going for the Pardon* are among the selections sung by a large cast that includes Charlie Car-



Movie of Bass Singing in the Tub

I'm coming clean with all the boys who sent me their nice movie toys for which I sent them checks so fine . . . so send me yours and get in line.

Charles Bass President

I Buy, Sell and Trade
ALL MAKES OF MOVIE CAMERAS AND PROJECTORS
WRITE DEPT. C

Bass Camera Co.
179 W. MADISON ST., CHICAGO, ILL.

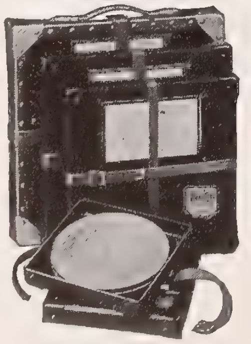
8 ENLARGED TO 16 REDUCED TO 8
Black and White or Kodachrome
GEO. W. COLBURN LABORATORY
Special Motion Picture Printing
995-M MERCHANDISE MART
CHICAGO

DISTINCTIVE EXPERT
TITLES and EDITING
For the Amateur and Professional
16 mm. — 8 mm.
Black & White and Kodachrome
Write for our illustrated catalog
STAHL
EDITING AND TITLING SERVICE
33 West 42 St. New York, N. Y.

Cine equipment that you don't need, you can sell through MOVIE MAKERS Classified
Cine equipment has a good market and you can get best prices by using MOVIE MAKERS classified
MOVIE MAKERS
420 Lexington Ave. New York 17, N. Y.

SOUND ON FILM
Rent—Exchange—Sale
USED SOUND FEATURES FOR SALE REASONABLE
CINE CLASSIC LIBRARY
1041 Jefferson Ave. Brooklyn, N. Y.

Does your S.O.F. recorder or sound camera make really
GOOD SOUND?
It can, if you consult L. N. Christiansen; sound engineering specialist at
AUDIOFILM STUDIO
1614 Washington St. Vancouver, Wash.



TRADE FIBERBILT MARK
SHIPPING CASE
WE DO OUR BEST TO SERVE OUR COUNTRY FIRST— AND SERVE YOU BEST THAT WAY.
FIBERBILT CASE CO.
40 WEST 17th ST. NEW YORK CITY

lisle, Lew Hearn, Miliso Arno, Four Diplomats, Six Mountain Melodeers and Eight Buccaneers.

■ *Zamboanga*, 16mm. sound on film, black and white, running seventy minutes, is distributed by Astor Pictures Corporation, 130 West 46th Street, New York City. This is a tale of the Moro sea gypsies who conduct raids on the peaceful islands around them. The Sulu Sea island setting of the film is augmented by an all native cast. The natives display the customs, dances and feasts of their people in this unusual picture that tells the story of the love of the head of the pearl divers for the daughter of the ruler of the isle of Zamboanga.

Practical films

[Continued from page 259]

and will screen amateur films, in addition to OWI releases and other free loan productions. Each program will have a set theme, and films dealing with related subjects will be shown. William C. Dempsey, ACL, is chairman of the committee, and many organizations, including the Y.M.C.A., have given their approval.

ARMY UNIFIES FILM DISTRIBUTION

Brigadier General William H. Harrison, recently appointed as chief of the Army Pictorial Service, is expected to unify under one head the distribution of Signal Corps training pictures, entertainment films for overseas showings and the incentive films produced by the Signal Corps. Colonel K. B. Lawton will be in charge of production of the training films for the Signal Corps.

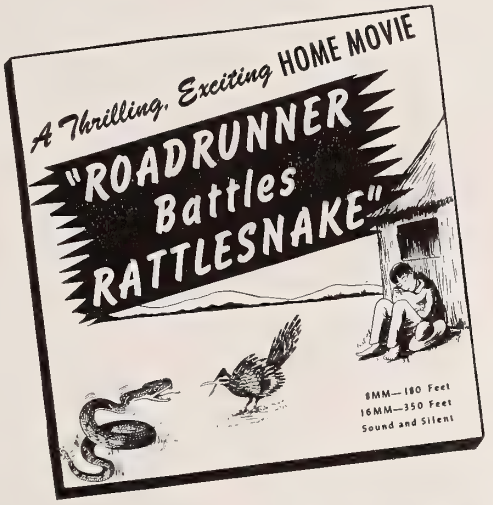
Babies grow up

[Continued from page 256]

little but tops of heads of the children.

For really good action shots, try getting several youngsters together. The situations that they will develop among themselves will give plenty of material without need of prompting from the grownups, especially *if you provide fewer toys than there are children.*

★ *Add This New, Exciting*


A Thrilling, Exciting HOME MOVIE
"ROADRUNNER Battles RATTLESNAKE"
8MM—180 Feet
16MM—350 Feet
Sound and Silent

PICTOREEL
RELEASE

TO YOUR HOME MOVIE LIBRARY

★ ★ ★

See the Life and Death battle between the friendly Mexican Roadrunner and its mortal enemy, the deadly Rattlesnake.

LIST PRICES

8 mm—180 ft.	$ 5.50
16 mm—Silent, 350 ft.	8.75
16 mm—Sound, 350 ft.	17.50

Marvel at the thrilling, lunging, clawing and feinting battle that ends when the keen-eyed Roadrunner pierces the reptile's brain with his sharp bill.

• IF YOUR DEALER CANNOT SUPPLY YOU, WRITE US
ALSO WRITE FOR OTHER PICTOREEL RELEASES

SPORTS ★ *TRAVELS* ★ *MUSICALS* ★ *ODDITIES* ★ *NATURE SERIES*

PICTORIAL FILMS, Inc.
RKO BUILDING, RADIO CITY
NEW YORK 20, N. Y.

AID THE WAR EFFORT

We need immediately the following 16mm. camera equipment for flight test work:

3 Cine-Kodak Special Cameras
3 15mm. F/2.7 wide angle lenses
3 Extra 100′ Magazines
3 Extra 200′ Magazines

BOEING AIRCRAFT COMPANY
City Purchasing Department
SEATTLE WASHINGTON

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS SAYS: The Army, the Navy and the Air Corps depend on Bass! You can too for cine apparatus. USED 8MM. CAMERAS: Emel, professional model for trick work, turret front, single pictures, etc., parallax finder, fitted with ½" Hermagis Anastigmat *f*/1.9 with wide angle attachment, 1" Wollensak *f*/2.7, 1½" Wollensak *f*/3.5 and case, $267.50; Cine-Kodak Model 60, *f*/1.9 focusing mount, Eveready case, $85.00; Revere Model 88, *f*/3.5 lens and case, $37.50; Cine-Kodak Model 20, *f*/3.5 lens and case, $30.00. USED 16MM. CAMERAS: Zeiss Movikon, Sonnar *f*/1.4 lens, coupled range finder and case, $385.00; Bell & Howell Autoload Master turret, fitted with 1" Speed Dallmeyer *f*/1.5 focusing mount, 2" Wollensak Tele *f*/3.5, 4" Schneider Xenar *f*/3.8 with objective finders, deluxe case, $375.00; Bell & Howell Filmo 70DA, 1" Cooke *f*/2.7, 2" Cooke *f*/3.5, 4" Xenar *f*/3.8 with case, $347.50; Victor Model 4, late model, reflex focus, 20mm. Cooke *f*/3.5, 1" Wollensak *f*/1.5, 3" Berthiot Tele *f*/3.5, with case. $157.00; Victor Model 3 turret, 15mm. Wollensak fixed focus *f*/2.7, 1" Wollensak *f*/2.7. 2" Wollensak *f*/3.5 and case, $125.00; Cine-Kodak Model B, 100 ft., 1" *f*/1.9 lens in focusing mount, interchangeable 3¾" Wollensak *f*/3.3, with case, $98.50; Cine-Kodak Model M, Cooke *f*/3.5 lens, $30.00. LENSES: Hard-to-get Cine Lenses in stock. Focal lengths up to 6" including Cooke, Hugo Meyer, Dallmeyer, Wollensak and others. Write for quotations. SPECIAL Hard-to-Get PROJECTION LENSES: 1⅛" wide angle proj. lens *f*/2.5 for Cine-Kodak Sound Special, $40.00; 3" Simpson proj. lens *f*/2 for Ampro, $21.60; 3" Bell & Howell Increlite proj. lens, *f*/2.3, $21.60; 3" Bell & Howell Extra Lite proj. lens *f*/2.9, $17.60; 4" Ilex proj. lens *f*/3 for Bell & Howell or RCA, $17.50; 4" Cooke Special proj. lens, *f*/2.8, $25.00; 4" Bell & Howell Increlite proj. lens *f*/2.8. $20.55. DESIRABLE ACCESSORIES: Universal Titlers, made of aluminum, complete with magnifying letters, models for all standard cameras, each, $6.95. Cinematographer's Handbook and Reference Guide in stock, $3.50. American Photographic Exposure Computer. $1.00. The Camera Photo Pocket Guide, $1.00. We buy 'em, sell 'em and trade 'em. Complete stocks of new Cine Equipment all makes. Send for Bass Supplementary List of Cine Equipment. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ FOR SALE: New and used 16mm. Bolex, Victor, Cine-Nizo, RCA and Simplex cameras. New Perfex, Revere and Keystone 8 cameras. New Leica, Perfex and Argus 35mm. cameras. Some good lenses and accessories. CAMERA SHOP. Frankfort, Indiana.

■ AT WOLK'S. B. & H. Autoload, $131.20; Cine-Kodak mag. with case, $137.50; Victor V, $125.00; Cine-Kodak 60, *f*/1.9. case and telephoto, $125.00; Focusing Finder for Kodak 90, $17.50; 400 ft. all metal reels, 33c each in lots of 12; 8mm. metal reels and cans with automatic threading device, special, 55c per set in lots of six units. WE BUY, SELL AND EXCHANGE. WOLK CAMERA CO., 231 SO. DEARBORN ST., CHICAGO, ILL.

■ ALMOST new Bell & Howell Filmosound Academy Model 16mm. projector. Two cases. $300.00 cash. Returnable, if not satisfactory. L. W. VAN HORN, 642 So. Ingram Ave., Lakeland, Fla.

■ AMPRO KD proj., like new, $160.00. Used: Cine-Kodak B, *f*/1.9 lens, $45.00; Cine-Kodak K. *f*/1.9 lens, case, $75.00; Magazine Cine-Kodak, *f*/1.9 lens, case, $100.00; B & H Magazine #141. *f*/2.7 lens, case, $90.00; 8mm. Revere Turret. *f*/3.5 lens, case, $75.00; Single 8 B & H Filmo, $20.00; 16mm Keystone proj. Model D64, case. $32.50. HENRY HERBERT, 485 Fifth Ave., N. Y. C.

EQUIPMENT WANTED

■ WANTED—SOUND MOVIE PROJECTORS—Sound and silent films bought, sold, exchanged and rented. Bargain list free. HARVEY R. IRIS, Box 539, Brockton, Mass.

■ WILL pay highest prices for 8mm., 16mm. sound, silent projectors, cameras and films. What have you? ZENITH, 308 W. 44th St., New York City.

■ WE are desirous of purchasing 8, 16 and 35mm. equipment. SOMMERS CAMERA EXCHANGE, 1410 New York Ave., N.W., Washington, D. C.

FILMS WANTED

■ JUVENILE films, good, used, reasonable, wanted. HILDEBRAND, Osage Beach, Mo.

FILMS FOR RENTAL OR SALE

■ FREE membership. Most diversified 8mm.-16mm. library. Lots of good equipment in stock! Trades accepted, bought. MOGULL'S FILM-CAMERA EXCHANGE, 69 W. 48th, Radio City, New York.

■ CASTLE Films for sale. 8mm.-16mm. silent and sound; complete stock; orders shipped day received by STANLEY-WINTHROP'S, 5-7 Revere Rd., Quincy, Mass.

FILMS FOR EXCHANGE

■ EXCHANGE. Silent & sound pictures, also used sound features for sale, very reasonable. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ SOUND and silent films exchanged, bought, sold, rented. Bargains always. New free lists. FRANK LANE, 5 Little Bldg., Boston, Mass.

■ 8MM. FILMS! All major producers; new and used prints; sales—exchanges—trade-ins. RIEDEL FILMS, Dept. MM-743, 3207 Joslyn Rd., Cleveland 11, Ohio.

■ BUY MORE WAR BONDS and yet enjoy BETTER FILMS, by adopting our inexpensive exchange plan; silent pictures, $1.00 reel; sound, $2.00. Also sell. Free catalogue. Send for Victory Bulletin on SELECTED SOUND programs, reasonable rentals. BETTER FILMS, 742 New Lots Ave., Brooklyn 7, N. Y.

DRESS UP YOUR FILMS

With the ACL Leader

THE FINISHING TOUCH IN a well edited and well titled film is the attractive and interesting introduction and end title that together make up the current ACL leader.

This ACL film badge of membership is a movie itself—it's animated, both leader and trailer.

League leaders are given free to every member when he renews his membership. They are offered to ACL members at the following prices:

8mm....................50c
16mm....................60c

AMATEUR CINEMA LEAGUE, INC.
420 Lexington Avenue
New York 17. N. Y.

Whatever you do, resist the temptation to poke or tickle the child when you want to take a closeup and the youngster does not seem to be animated enough. A reel of the action that results would be enough to make a child leave home when he becomes old enough to study it on the screen. Of course, it may be necessary to hold the child quiet long enough to get a good closeup if he is at an age of intense activity, but a parent can hold him unobtrusively.

The play pen is often a location for baby filming. When you use a play pen, it is a good idea not to do a great deal of shooting from a low position, since the bars of the pen suggest a cage, and they do cut off the view in medium shots. If the child is standing, looking over the top, the result is not so bad; but, if the subject is lying on the bottom of the pen, the camera position should be high enough so that the bars do not obstruct the view.

One of the greatest faults in child films is a lack of continuity. Too often, they are but a conglomerate jumble of scenes filmed at random. The difficulty is easy to understand when we remember that children seldom do anything in continuity, since their attention rapidly shifts from one activity to another.

The favorite treatment in a planned film of children has been the "day with Junior" type, in which certain scenes are selected which are characteristic of the child's activities at a certain age, these being in the chronology of an hourly schedule. Then there is the progress type of film, with scenes taken at intervals, to show the advancing physical coordination and skill of the growing child. On the other hand, some parents film the high spots only—the first handling of toys, the first crawling, the first steps taken and so on. This last treatment probably is the most economical method, but it does leave a great many huge gaps in time; when such films are viewed, there is the feeling that the child suddenly aged months, between adjoining scenes. This gap can be bridged with titles, of course, but we still think that the inclusion of some everyday activities makes for smoother results.

In days when film is not plentiful, a planned program offers the only means of preventing the use of more film than we anticipate. Once we have determined how much footage can be alloted to any given event, such as a birthday party, we should adhere to that plan.

As we look over our own footage, we regret, more than anything else, the lack of story telling material in comparison to that of purely a portrait nature. A baby's face may be alive and expressive; but, after a few hundred feet, it still is nothing more than a face. The footage that we like better now is that showing the comic fumbling with a piece of ice, the first time the child held it, the joy and affection with which the child greets the panda doll after it has been kept out of sight for a few days. Toys of this type will occupy the child's attention long enough so that shots may be made from various distances and viewpoints, and an accumulation of these little sequences will tell some interesting stories.

In conclusion, may we make one plea? That is NO NUDES, PLEASE. Let us not forget that babies grow up, and, one of these days, those "cutey cute" shots of the bare little babe may prove to be horribly embarrassing to the subject.

Projection lamp lore

[Continued from page 265]

surges in excess of this value may occur at intervals on the mains, each tending to shorten the life of the lamp. The same remarks apply when a low voltage lamp is used on high voltage mains, either a transformer or breakdown resistance being included in the circuit. The lamp will still be subject to changes in the mains supply voltage.

If an ammeter is used, it should always be in the lamp circuit—that is, in series with the lamp and mains in the case of a lamp used directly on the mains or with a breakdown resistance, or in the secondary circuit when a transformer is used. This procedure simplifies the calculation when one estimates the current consumption for any given lamp, as the lamp rating is always used. The breakdown resistance or transformer in the case of a high voltage supply can be neglected, as they will be designed to pass the correct current for the lamp in question.

The current rating is found from the simple formula:

$$\text{Current (amps.)} = \frac{\text{Lamp wattage}}{\text{Lamp voltage}}$$

For example, the correct current rating for a 500 watt, 110 volt lamp is 500 divided by 110, which equals 4.55 amps. Even if this lamp is used on, for example, 250 volt mains with a breakdown resistance, the current consumption will be exactly the same, for the value of the breakdown resistance must be such as to *make* it the same.

When a suitable ammeter has been purchased, the correct current rating for the particular lamp in use should be marked in red ink on the scale, and the needle should never be allowed to pass beyond that point. The use of an auxiliary resistance in the lamp circuit will prevent the needle from flicking over the danger mark and, in addition, it can be made to fulfill another very important function.

Those of us who still have some recollection of "Mag. and Elec." in our school physics will remember that there is a definite relationship between the resistance of a given wire and its temperature. Generally speaking, the resistance of a wire increases with an increase of temperature. That is to say, a hot wire will pass less current than will the same wire at a lower temperature.

Now a lamp filament experiences an enormous range of temperature, from that of an ordinary room to a white heat, yet its rating must be calculated for the higher value which is attained under normal operating conditions. It will be evident, therefore, that, at the instant the current is switched on, the resistance of the filament will be considerably less than it is a moment later, when it has become white hot and is emitting light. Although the filament heats up immediately, there must be an almost instantaneous surge of current in excess of the rated value, the moment the switch is closed. The duration of the excessive current is so short that it will not appreciably affect the total life of the lamp; but, if the lamp is comparatively "old," the initial surge may be quite sufficient to fuse the filament when the lamp is first switched on. If the surge is eliminated, the later life of the lamp will be appreciably prolonged.

This surge of excess current can be controlled by the use of a simple auxiliary resistance. It is wired in series with the lamp and is provided with a short circuiting switch. The extra resistance imposed in the circuit will reduce the value of the surge current, and, by closing the short circuiting switch a few seconds after the lamp has been switched on, the resistance will be cut out and the current will come up to its normal value. There will be no surge, as the filament will be white hot and its resistance will have come up to the normal operating value. The current passing will therefore coincide with the rated value for the lamp, and the filament can take no further harm.

A suitable resistance of simple construction is shown in Fig. 2. The former consists of a piece of asbestos cement sheet, obtainable from any building contractor's yard. It may be cut with an ordinary saw, although a metal saw with fine teeth will make a neater job. It can be four or five inches long and a couple of inches wide, and the edges should be squared with a coarse file. Holes are drilled to take the two terminals and the bolts holding the two pairs of angle brackets, which form the feet. By means of these, the resistance can be mounted to a baseboard, or in any other convenient position about the projector. Suitable

★ ★ ★ ★ ★ ★ ★ ★

SERVING EVERY FRONT WITH CLEARER PICTURES
BATTLE FRONTS!
TRAINING FRONTS!
HOME FRONTS!

RADIANT

PROJECTION SCREENS

Are Now Available in Non-Critical Materials

★ We are proud, at Radiant, of our ever-increasing service to our armed forces. All over the world Radiant Screens—portable—easily set up or hung up—are bringing brighter, clearer pictures. But you on the home front want the best too—and you can still enjoy it, for your own pictures or the many war films now available, such as the late Castle release, "Axis Smashed in Africa."

Your dealer may still have one of the famous Radiant prewar screens. If not, he can show you a full, new line in *non-critical materials*. The screen surface is, of course, the unsurpassed Radiant "Hy-Flect" glass-beaded fabric, with its perfect, clean-cut brilliance — its lifetime whiteness. Ask your dealer for Radiant Screens.

RADIANT MANUFACTURING CORP.
Young in Years—Old in Achievement
1140 W. Superior St., Chicago, Ill.

★ ★ ★ ★ ★ ★ ★ ★

wire for winding the resistance can be obtained from a dealer in household electrical goods, and it should be of a gauge sufficient to carry the lamp current. Its total resistance can be equal to from five to ten percent of that of the lamp. If the dealer is given the value of the resistance required and the current to be carried, he may be relied upon to supply the correct length of wire of a suitable gauge. The wire may then be wound on the former as shown.

Having calculated the current consumption of the lamp from the formula given previously, the filament resistance may be obtained from Ohm's law:

$$\text{Resistance (ohms)} = \frac{\text{Lamp voltage}}{\text{Lamp current (amps.)}}$$

In the example already considered—the 500 watt, 110 volt lamp—the filament resistance will be found to be about twenty four ohms.

The short circuiting switch is an ordinary household electric light switch. The resistance is connected across the switch terminals, and it is cut out when the switch is moved to the "on" position. The connecting diagram is given in Fig. 3.

Should the mains tend to exceed their nominal voltage, then the short circuiting switch should be connected across part of the resistance only, as shown in Fig. 4. The portion "R" remains permanently in the circuit, and it will cut down the value of the current to below the safety mark on the ammeter. The amount of resistance required will have to be determined by actual trial.

No harm will be done if the resistance is too great or if the mains voltage is a little on the low side. The life of the lamp will be prolonged, but there will be a reduction of light output as I have already shown. In addition, it will be less "white." The effect will hardly be noticeable on either color or monochrome film in projection; however, should the same precautions be taken with a spotlight lamp used with the camera, the loss in actinic value in the light will be serious. For this purpose, the lamp *must* be run at the exact current rating.

Under present conditions, when conservation is perhaps more important than quality, the life of a projection lamp *should be* prolonged by leaving the auxiliary resistance *in* during the whole show, at least in the home cinema, when a relatively small screen is used. If the projector is used in a larger room or in a concert hall, then the lamp can be run to its safe limit, to give full illumination to the larger screen that will be used, and no harm will be done.

Finally, a projection lamp filament is really a fragile piece of work. The lamp never should be subjected to rough handling. A knock or blow, while insufficient to break the glass of the bulb, may easily strain the filament and so cause it to collapse and fuse many hours before its allotted span is completed. Treat your lamp with care and kindness on all occasions!

The clinic

[Continued from page 263]

same films to guests more than once. His method was to make a list of his films and, under the title of each picture, to list the names of the persons to whom that particular subject was shown. Twelve years ago, I started a card file system which I think is even better. At the top of each of my cards is the name of the person (or the name of the group, such as the Douglas Cinema Club). Under the name, I list the films shown and the dates of showing. I can quickly pull out a person's or a club's card, and I know immediately what pictures have been screened for that individual or organization.

"At present, I store my films in cans that stand on edge, like books, in a bookcase. The title of each reel (or titles, in case several subjects are on one reel) is typed on adhesive tape which is stuck to the proper container. This method is neither new nor original, but it does the job well."

News of the industry

[Continued from page 266]

Avenue, Chicago, is interested in learning of the type of camera that movie makers prefer to use and has requested suggestions from amateurs as to what additions the movie maker would include if he were designing a camera. J. Harold Booth, vicepresident of Bell & Howell, has prepared a questionnaire, to discover what improvements will be expected in postwar equipment. Mr. Booth suggests that individuals and movie clubs discuss "the camera of the future" and send him a brief story describing the ideas offered at the session. Topics of interest are: What "gadgets" are really useful? Are you interested in making sound on film movies in 16mm. or 8mm.? What type of lens do you consider to be ideal for home movie making?

S.V.E. aircraft slides The Society for Visual Education, Inc., 100 East Ohio Street, Chicago, is distributing a complete new kit of 336 aircraft identification silhouettes in two by two inch miniature slides. The kit includes 110 different types of aircraft that are used by the world's major air powers. Each type of aircraft is identified by three individual slides, which show side, bottom and front views. This material was prepared by a highly specialized staff of experts, and it is specifically designed for group instruction; the kit includes an indexed case, slides and an instructor's manual.

S.V.E. is distributing, on a free loan basis, a new slide film, *Behind the Scenes of a Coast to Coast Flight,* which provides interesting and accurate information concerning passenger and transport flying. For information concerning these releases, write directly to S.V.E.

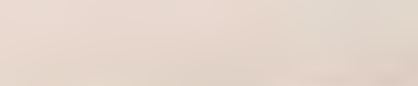
Experimental lenses An interesting assortment of lenses marketed by the Edmund Salvage Company, 41 West Clinton Avenue, Audubon, N. J., will appeal to the movie maker who likes to make his own equipment. These inexpensive lenses are sold in sets of varying magnifying power and assorted sizes. All lenses are finely ground and polished. They can be used as supplementary lenses in ultra closeup filming and in title work. They are ideal for the builder of homemade titlers and closeup filming aids. Experimental optical equipment, viewers, telescopes and various photographic "gadgets" can be evolved with this material. A ten page booklet of plans and directions is included with each set of lenses.

Quick hyperfocal calculation

[Continued from page 252]

at forty feet; then everything from a point at half that distance, or twenty feet, to infinity will be in focus. Or suppose that you are going to use your six inch lens. Then, instead of multiplying the four by ten, you multiply it by forty and set your lens at 160 feet, knowing that anything from eighty feet on will be in focus.

Now, if you are an 8mm. movie maker and have, we shall say, two lenses—the usual 12½mm. lens and the three inch telephoto—you use the figure twenty, and you divide the twenty by *f*/11, getting roughly two feet, so that, with the camera set at two feet, you will catch everything from half that distance—one foot—on to infinity; for your three inch telephoto, you multiply that result, namely two feet, by twenty, getting forty feet, which will assure you of anything from twenty feet to infinity. It sounds too simple to be true. Check it against your chart, and we can assure you that, in the future, you will not be bothered with an elusive depth of field table.



FREE FILM REVIEWS

You can borrow these new publicity movies

THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

Carry the Fight, 1 reel, 16mm. sound on film, black and white; produced by the United States Coast Guard.

OFFERED TO: groups.

AVAILABLE FROM: Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York, N. Y.; 19 South LaSalle Street, Chicago, Ill.; 351 Turk Street, San Francisco, Calif.; 1700 Patterson Avenue, Dallas, Texas.

Carry the Fight depicts the work of the Coast Guard in defending the convoys carrying troops and goods to the foreign battle fronts. The film stresses the importance of getting the ships through. Rescues, actual battles and the use of depth bombs are included.

Fight for Liberty, 1 reel, 16mm. sound on film, black and white, running 20 minutes; produced by the National Film Board of Canada.

OFFERED TO: groups.

AVAILABLE FROM: National Film Board of Canada, 84 East Randolph Street, Chicago, Ill.

Fight for Liberty outlines the course of events in the second year of the war. The Balkan and African campaigns, the Battle of the Atlantic and the strategy of hemispherical defense are the subjects treated.

Proof of the Pudding, 1 reel, 16mm. color, sound on film; produced for the Metropolitan Life Insurance Company.

OFFERED TO: groups in the Eastern and Central States.

AVAILABLE FROM: Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York, N. Y.; 19 South LaSalle Street, Chicago, Ill.

Proof of the Pudding is a study of nutrition. The film shows how scientific knowledge can be applied in the preparation of meals.

The Land Pays Off, 4 reels, 16mm. Kodachrome, silent, running 50 minutes; produced by the Western Cartridge Company.

OFFERED TO: groups.

AVAILABLE FROM: Advertising Department, Western Cartridge Company, East Alton, Ill.

The Land Pays Off is a record of the game restoration plan to produce more game, for and by the sportsman. Land management practices and game propagation methods are demonstrated with actual hunting scenes, dogs, quail and sportsmen.

Under the 4-H Flag, 7 reels, 16mm. sound on film, black and white; produced by Sears, Roebuck and Company.

OFFERED TO: groups.

AVAILABLE FROM: C. L. Venard, Peoria, Ill.

Under the 4-H Flag is a dramatization of the book by that title, written by John F. Case, and it shows meetings, projects, fairs, camps, competitions and other examples of 4-H activities. Dramatic incidents in the lives of farm boys and girls enliven this comprehensive study of the 4-H Club ideals.

Nickel High-Lights, 1 reel, 1500 feet, 16mm. sound on film, black and white, running 35 minutes; produced in cooperation with the International Nickel Company, Inc.

OFFERED TO: groups.

AVAILABLE FROM: Douglas D. Rothacker, 729 Seventh Avenue, New York, N. Y.

Nickel High-Lights is a condensed version of three earlier films on this subject that tells the complete story of the metal. A detailed presentation of the smelting process is given. The activities and operations of the nickel industries in Canada and the United States, essential to the production of the metal, are also shown.

Canning the Victory Crop, 1 reel, 16mm. sound on film, color, running 25 minutes; produced by Good Housekeeping Magazine.

OFFERED TO: groups.

AVAILABLE FROM: Donald L. Curtiss, Good Housekeeping, 959 Eighth Avenue, New York, N. Y.

Canning the Victory Crop gives practical information about canning fruits and vegetables. The program has been approved by the WPB, the OCD and the National Victory Garden Institute. See *Practical Films* in this number.

FILTERS

Filters do not "lighten" clouds at all. Yellow and red filters darken the blue sky, thus making the white clouds stand out *by contrast.*

GOERZ

"Goerz American"
CRAFTSMEN
are doing
their share—

The production line of "GOERZ AMERICAN" is formed by skilled men, who through painstaking work create high-grade photo-lenses and optical units for military instruments used by our armed forces,

on Land—
on the Sea—
in the Air—

These precise optical units are of the greatest importance to our armed forces, for without accurate military instruments for sighting, fire control and photographic aerial reconnaissance their fighting machinery would be of little value to them.

Optical science together with our craftsmen, doing their duty on the job in the production line, will hasten victory.

Our production is keyed to fill the requirements of our Government. Within limitations we may still be able to supply "GOERZ AMERICAN" lenses of certain types and sizes for civilian use. We suggest your inquiries.

Address Dept. MM-7

C. P. GOERZ AMERICAN OPTICAL CO.
Office and Factory
317 East 34th Street New York 16, N. Y.

"Goerz American"
PRECISION OPTICS
since 1899

THE BEST IN 16MM!
MAJOR COMPANY FEATURES
with outstanding stars including Laurel & Hardy, Hedy LaMarr & Chas. Boyer
CODE OF THE RED MAN
Currently Released as
"King of the Stallions"
Also: Technicolor and Black and White Cartoons, Serials. *Write for free Catalog.*
By Monogram • (7 Reels)
COMMONWEALTH
PICTURES CORP.
729 SEVENTH AVE. NEW YORK, N. Y.

Queens is ready

[Continued from page 251]

While I was pondering whether it would be worth while to dig one, word came to me that a stormwater sewer had collapsed in a section of the borough, erupting a flood of water into the street and scattering broken concrete and asphalt with warlike abandon. I arrived on the scene almost as soon as did the maintenance men, and, after a little coaxing, they were my actors. We ignited some oil soaked rags, threw them into the hole and, with the halted traffic and the gathering crowds, secured another natural and exciting sequence. The entire action was plotted and taken in less than half an hour.

Now, if a high explosive bomb did land in a city street, what might we reasonably expect to happen? Well, a water main would most likely be broken, and the water supply to a considerable number of near by builidngs would cease to be. This event could have innumerable consequences of great seriousness (particularly in the case of fire); our symbol of the results was to show the head and shoulders of a man in his shower, as the water dribbles away to nothing, leaving him wreathed in soap suds and consternation.

The same bomb might also destroy the underground power lines. We showed a large, gleaming motor, "panned" up along a moving belt to the revolving drive shaft — and then caused it to come to impotent rest. In like analogy, the gas for cooking peters out in the midst of preparing dinner, and the lights in a hospital operating room blink off at a crucial moment. This sequence, I believe, made it quite clear why maintenance men would have to reach the scene of each air raid incident swiftly and make their repairs with efficiency, all of which served as a buildup for the training to follow.

For, with this sequence we had completed our introduction. However, before the PWED could be ready for a demonstration of a number of trained batteries (the name soon given to units of from six to eight trucks, comprising various public work services), there had to be a period of preparation. The whole program must be carefully plotted out by the executives. Other men must be taught how to handle the many and varied types of equipment of a completed battery. All this would take time.

To indicate this combination of elapsing time and advancing training, we devised a rather lengthy series of double exposures, lap dissolves and plain fades—a cinematic method referred to by Hollywood, I believe, as a montage. Our ingredients for this montage were, in the main, two—first, a series of scenes fading in and out between each pair suggesting the chain of advancing activities—a chief telephoning orders, a group of men being instructed in the use of a pneumatic jackhammer, a truck being equipped and finally the first completed battery moving off. A Ciné-Kodak Special was used, and a careful record was kept of the number of frames in each scene, as well as the location of the intervening fades.

The film was then wound back to the exact frame that began this sequence, and the second ingredient was introduced, by double exposure. This was a series of scenes in full closeup, showing the progressive dates of a revolving desk calendar. Each new date was moved up by hand during one of the advancing actions previously noted, coming to rest for identification during one of the short blank strips of film provided by an adjacent fade out and fade in. Thus, chronologically, the progress of battery preparations was indicated.

As these completed batteries grew in number, the problem of showing their growth demanded our attention. With each unit (as before stated) composed of from six to eight trucks, at least eight of these units would mean a motorcade running into fifty or sixty cars. It seemed obvious that no such army of automobiles could be filmed (much less assembled) at one time; so, we soon decided on a substitute pattern method.

A large two by three foot outline map of the borough was made in blueprint and mounted on a piece of plywood. Eight strings of trucks were then cut out of paper, and each string was attached by the use of cellulose tape to the middle of a dark blue thread about six feet long. With a hole drilled through the top middle of the mounted map, one end of each thread was inserted therein, and all the paper truck patterns were drawn up close to this opening. Their position at rest was somewhat like the fingers of a distended hand.

The action that we wished from these paper batteries was that the eight strings should begin to spread out, in a fanlike pattern, over every section of the borough. To guide them along our selected pathways, we now spaced a series of eight thumbtacks around the side and bottom edges of the map, looped a thread over each tack and tied a lead sinker on the end of each thread. When the map was placed in an almost vertical position and the thread ends extending behind it through the single top hole were gradually released, the eight batteries marched off about their business in fine style, without benefit of even an "A" card.

There were several other interesting sequences, but space limits the story. I must tell, however, of the climactic night sequence in which a number of highly trained batteries demonstrated their speed and efficiency in a practice alert.

We had decided early in the production on using Type A Kodachrome throughout. In the first place, our script showed many instances in which it was necessary to dissolve from an indoor setting to one in daylight, or vice versa. Secondly, a large proportion of the straight indoor scenes had daylight pouring in the windows, to mix with my flood lighting. The answer, of course, was the use of the blue glass flood bulbs indoors and the proper daylight filter on the exteriors.

I mention these matters only because they have a direct bearing on our final, smash sequence. As you all know, if Type A Kodachrome is exposed outdoors without the designated filter, it immediately picks up a decided bluish overcast from the high color temperature of the sunlight. I decided to take advantage of this reaction (as have others before me) to stage our entire climactic sequence in simulated moonlight. Strong cross lighting from direct sunlight, underexposed four to five stops below normal, gave us excellent and exciting results. We had keyed the sequence at its opening with a memorandum from headquarters, announcing that a test alert would be staged at midnight, so that the audience is ready for the night scenes. Our one difficulty —which should be avoided if you try the same kind of effect shooting—lay in the fact that a certain few of the scenes had, of necessity, to be taken late in the afternoon, at a time when the much lower color temperature of the sunlight could not effectively give off the full bluish cast we desired.

But the film as a whole has been a reassuring success. A duplicate was made almost immediately on its completion, which has already been screened some fifty times without any serious signs of wear. Demands for the picture are still coming in—from schools, churches, luncheon clubs, political groups, civic associations, a historical society and many different lodges. Queens is rightly proud of her Public Works Emergency Division. We are humbly proud to have been privileged to tell their story—in *Queens Is Ready*.

Getting the best frame enlargements

[Continued from page 255]

is the advantage of the luminosity of a projected image to aid it, but, in a monochrome reproduction, as a "still," it is a very disappointing mixture of mushy grays and glaring high lights.

3. DO select frames with a medium range of contrast in the light and dark areas. Remember that any sort of pictorial reproduction (photographic or halftone engraving) tends to heighten the contrast of densities in the original image, thus blocking up the shadows and washing out the high lights. After all, even the finest of photographic emulsions has a certain and exact limitation to the range of tonal values it can recreate in the single medium of black and white.

DON'T choose glaring contrasts as a substitute for brilliance and sparkle. Commonly bad subjects in this regard are portrait shots deeply shaded by hat brims, scenes in a sun dappled woods and, all too often, a sharply side or back lighted view in which the shadows have not been relieved by a reflecting surface. Here, again, the scene (as with our illustration) may be quite satisfactory on the movie screen, only to prove a failure in monochrome reproduction.

4. DO select only such frames as are clean, unscratched and free from the image of camera gate "whiskers." These imperfections may look tiny and of no account on the movie strip, but remember that they, as well as the picture, are going to be enlarged. Your magnifying glass, here again, is a necessity in scouting out those defects. Yet don't be discouraged too easily. For quite often the first frame you examine may be scratched or smeared, while an adjacent one (identical in subject matter) will be in good state. Obviously, however, this will rarely be true if the blemish is caused by camera "whiskers."

DON'T forget to wipe off, with a soft cloth, each strip of film before placing it in the enlarger. Cotton editing gloves are the best bet for protective film handling; but, if you feel that you cannot work with them on, remember to grasp the film only by its edges. Equal care should be exercised in cleaning the optical system of the enlarging camera before—and occasionally during—each working session, for even a small speck of dust can cause havoc when it is enlarged.

5. DO select, for the most pleasing results, frames with simple, uncluttered backgrounds. While a good sky is ideal, there are other neutral materials which serve nearly as well—a plain wall, a dark hedge or tree foliage and the like. These backgrounds should be in noticeable but not glaring contrast to the subject matter, a tonal balance almost perfectly illustrated in our example. As a general rule, too, the closer the shot, the simpler and better the effect will be.

DON'T expect much from busy, cluttered backgrounds, where there is little differentiation between your subjects and your setting. Remember that, although these may stand out in a moving image, there will not be this aid to definition in the still reproduction. On the closer shots, such as portraits, take particular care that strange background objects do not seem to be "growing" from the back or side of your subject's head.

6. DO be on guard, where there is movement in your subject matter, to select a frame in which that movement has come to rest. The magnifier is an obvious necessity for this work, but you will be surprised how it often discloses that there is one exact frame—and one only—which is suitable for reproduction.

DON'T be in a hurry if you want good results. Even the slight blur on the little dancer's hands shows that our own operative must have been thinking about what he would have for lunch, instead of finding a frame, two or three moves away, where the dancer had paused.

7. DO watch your compositions, where there is camera movement over a subject from "panning" or tilting. Choose carefully to select a frame in which the subject is pleasingly balanced within the picture area, rather than squeezed off to one side or at the top or bottom frame line.

DON'T forget the standard rules of composition, such as the fact that faces looking to the right or left should have a reasonable amount of space into which to look. Even in our example of good composition, George Washington might well have been moved slightly to the right (in choosing the correct frame from this panoramic shot), thus giving just a shade more air space for his somber gaze.

In general, we might add the following:

A. Remember that Kodachrome frames will yield better results than those in black and white, even though the definition cannot be as critically sharp in the multi layered chromatic image. The reason for this, of course, is the fact that processed Kodachrome retains no traces of silver salts and thus it is completely free from photographic "grain," the inevitable source of difficulty with imperfectly exposed black and white.

B. On the subject of grain, we have not found as yet any appreciable difference resulting from the use of a slower, fine grained emulsion in the enlarging camera as opposed to the superspeed panchromatic film recommended by the equipment manufacturers.

C. If you are using either the Kodak or the Craig frame enlarging devices, certain recommendations will come with them as to exposure of the average density frame with the recommended roll film stock. Our experience shows to date that a critically exact exposure time plays little part in the success of this work, since we have achieved equally satisfactory results exposing through Kodachrome to Eastman Kodak Super XX at times varying

THERE'S A HOME MOVIE
SENSATION
ON THE WAY
TO YOU!
KIKO
OF COURSE!

16mm SOUND on film
Recording Studio and Editing Facilities
BERNDT-MAURER RECORDER
GEO. W. COLBURN LABORATORY
995-M Merchandise Mart Chicago

IN COLOR
"LURE OF THE WASTELAND"
A 16MM SOUND FEATURE
ASTOR PICTURES CORP.
130 W. 46 STREET NEW YORK, N. Y.

PROTECT FILMS AGAINST CLIMATE, SCRATCHES, STAINS, FINGERMARKS—THE WAY THE U. S. GOVERNMENT AND THE HOLLYWOOD PRODUCERS DO
MOVIES STILLS
PEERLESS VAPORATE FILM TREATMENT
ASK YOUR DEALER OR PHOTOFINISHER
VAPORATE CO., INC.
New York, N. Y.
130 W. 46th St.
BELL & HOWELL CO.
1801 Larchmont, Chicago
• 716 N. Labrea, Hollywood

DON'T WORRY ABOUT SHORTAGES
You Can STILL Get LOW COST
LENSES
NEW Finely ground and polished, but edges very slightly chipped.
For magnifying, making telescopes, and for hundreds of uses in photography. Directions included.
FREE Big 10 Page Helpful Idea Booklet
Set # 1-R "Our Advertising Special" 15 Lenses for $1.60, Postpaid
Set # 5-R "The Gadgeteer's Delight" 35 Lenses for $5.00, Postpaid
Set #10-R "The Experimenter's Dream" 70 Lenses for $10.00, Postpaid
EDMUND SALVAGE COMPANY
Dept. 6, 41 W. Clinton Avenue, P. O. Audubon
NEW JERSEY

from four seconds to twelve. The light source is a No. 1 flood bulb, carried in the common gooseneck desk lamp and reflector, approximately four inches above the Kodak Enlarging Camera aperture.

D. Certain cautions should be taken, however, in your handling of these elements during exposure. It is noticeably important that your light source should be centered directly above the milk glass clamp which holds the selected frame in position, so that an even distribution of light is projected downward to the raw film. Also, the strip of movie film itself should hang away from the exposure aperture in easy, slackened loops (to prevent movement during exposure) and neither the camera nor the film should be touched during the exposure period.

E. Finally, you will be amazed and delighted with the results you can achieve if you observe all these rules carefully and with patience. Where your original frame is critically perfect in all important qualities, you will find that it can be enlarged to unthought of dimensions. Our illustration shows what was done easily with one good 8mm. frame. Starting with an ideal 16mm. image, we have ourselves enlarged it to a two and a quarter by four and a half inch negative and, in turn, placed this in a projection enlarger, to end up with a wholly satisfactory eight by ten inch print on matte surfaced projection paper.

So, if you are looking for new fields of adventure, try your own hand at fun with frames.

FACL, 1943

[Continued from page 253]

tion and as a professional tool; a busy citizen of his State and nation, he has met generously every call upon his effort and time for the advancement of non theatrical cinematography to its finally achieved full recognition as an essential medium of human expression.

Thomas W. Willard, ACL. A pioneer in the direct sixteen millimeter production of all types of practical motion pictures, he has been a leader in the movement which now recognizes this technique as an established film form; he has made important contributions both to the art and the artisanship of industrial film production, achieving in an early series of publicity pictures a standard of color lighting for large scale interiors which was then unequalled and today unexcelled; he has been both cameraman and director in the production of distinguished educational films for the Near East College Association, of Bierut, Turkey; the Middle America Research Institute, of Tulane University; Barnard College, of Columbia University, and many others; he has, in a field often marked by mediocrity, set increasingly high standards of technique and imagination, only to see them exceeded in the work of that firm which bears his name.

Charles J. Carbonaro was born in Birkirkara on the Island of Malta, which has resisted the Axis air force so valiantly. Mr. Carbonaro received his early education in Malta and came to this country in 1920, where shortly he undertook still photography as a professional career. He worked in various photographic studios and was for some years photographer of the Research Laboratories of the Union Carbide and Carbon Company.

He began movie making as a hobby in 1930, and his first film with a carefully prepared continuity was *Streams*, a scenic picture that traced the course of water from springs, brooks and rivers to the ocean. In the Ten Best Non Theatrical Films selected by Movie Makers in 1936, Mr. Carbonaro won Honorable Mention with *Pinch Hitter*, a comedy. In 1937, *Little Sherlock*, another outstanding comedy, brought him a place in the Ten Best.

After the removal of the Union Carbide and Carbon Research Laboratories to the West, Mr. Carbonaro engaged in free lance filming for colleges, and a former hobby then became part of his profession. He made films for Dartmouth, Wellesley, Connecticut College and Library Binding Institute.

Then Mr. Carbonaro joined the staff of the Harmon Foundation, where he made, among other pictures, *Children Grow Up*, which placed in the Special Class of the Ten Best in 1935. Later, on his own, he produced *Entitled to Success*, which brought him a place in the Ten Best of 1938.

After a year and a half with John Maurer, Inc., makers of sound on film equipment, Mr. Carbonaro went to South Bend, Ind., to produce industrial pictures. Later, he was cameraman in the production of training films for the Air Corps at Wright Field. Now he is with the Radiation Laboratory of the Massachusetts Institute of Technology, where he is doing research filming.

Mr. Carbonaro is well known to the movie makers of New York City, for he has been active in movie club work, and his pictures have often been features of club programs. He was president of the Metropolitan Motion Picture Club for two terms, and he has written many articles for Movie Makers.

Russell T. Ervin, jr., has been interested in movie making since his boyhood. When he was sixteen years old, he designed and built his own 35mm. camera and projector (16mm. was unknown then).

Mr. Ervin graduated at the University of Pennsylvania in 1920 with a degree of B.S. in Electrical Engineering. As an undergraduate, he was a member of Sigma Tau and Eta Kappa Nu, engineering fraternities, and of Theta Chi.

During the first World War, Mr. Ervin attended Officers Training Camp at Plattsburg and was commissioned second lieutenant in the infantry. He remained in the reserves, after the war, until 1927.

After the war, during his career as a consulting engineer, Mr. Ervin continued to make movies. He was active in the Motion Picture Club of the Oranges, the first amateur movie producing club in the country, and it was amateur movie making that was to change his whole future career.

In 1927, *Photoplay Magazine* held an amateur motion picture contest with the cooperation of Movie Makers. In the entries of the best movie makers of the day, totaling over 150, *Ann How*, by Mr. Ervin, was given first award. As a result of the contest, Mr. Ervin's work attracted the attention of theatrical motion picture producers, and he was offered a contract with Fox Film Corporation.

He went to Hollywood in 1928 and was sound recordist and, later, assistant director for some of the first sound pictures ever made. He worked on the first productions made with sound recorders on trucks in distant locations.

In 1930, Mr. Ervin joined the staff of Grantland Rice Sportlights as sound engineer. After three months, he became director of photography and associate producer, the position that he now holds. Since his work with Grantland Rice began, Mr. Ervin has made approximately 225 short subjects. Grantland Rice Sportlights are released by Paramount Pictures.

In the course of his professional filming, Mr. Ervin has retained interest in amateur movie making. He has made a number of Kodachrome pictures of sports subjects and, in addition, he is an excellent still photographer. He has written and illustrated numerous articles for Movie Makers.

Robert P. Kehoe, born and educated in New York City, has spent his whole business life in the refrigerating industry. In 1918, he founded his own business, the Robert P. Kehoe Machinery Company, which handles refrigerating and ice making machinery exclusively. He has been a member of the American Society of Refrigerating Engineers for many years.

It is not a great mental jump from refrigerating to skiing, and skiing coupled with hiking and mountain climbing have been Mr. Kehoe's chief hobbies in addition to movie making, which he uses to record the things that he sees on skiing trips and hikes.

Typical of the Kehoe exploits is his use of this year's Decoration Day holiday. He spent it on the summit of Mt. Marcy in the Adirondacks where, as he says, "I had a lovely time skiing on the northeast drift which collects on the mountain during the winter and which was still about twenty five feet deep. I had never before been able to get there on Decoration Day, and I wanted to see what it was like. I put on my skis about two miles below the timberline and skied to the timberline. We spent three hours skiing on the drifts at the summit."

Such is the subject matter of Mr. Kehoe's movies — famous for their beauty and clarity. His *Chromatic Rhapsody* brought him Honorable Mention in the Ten Best selection of 1939.

In addition to winter sports, Mr. Kehoe spends his summer holidays exploring mountainsides in New York and New England. His film, *Wildflowers*, placed in the Ten Best selection of 1940, and *Brookside* won Honorable Mention in the selection of 1941.

Wildflowers was made on a single weekend of very favorable weather, and it is perhaps the sole film to win Ten Best which was completed without the elimination of scenes or the change of their order. It is just as it was filmed —one weekend on a mountainside, covered with spring's most beautiful flowers. Many of Mr. Kehoe's skiing and scenic studies have been described by him in Movie Makers.

Stephen F. Voorhees, President of the Amateur Cinema League, was born in Rocky Hill, N. J., and was graduated from Princeton University. Senior partner of the firm of Voorhees, Walker, Foley and Smith, he is an architect of international reputation. His firm has designed such buildings as those erected for the New York Telephone Company—notably the Barclay Vesey Building in New York City—Western Union, Irving Trust Company, *The New York Times* and Travelers Insurance Company.

The list of achievements and honors of the League's President is a long one. He has been president of the American Institute of Architects, the highest honor of his profession; he was president of the New York Building Congress from its inception until 1931. He was president of the New York Chapter of the Institute of Architects and, in the days of NRA, he was chairman of the Construction Code Authority until its dissolution.

Mr. Voorhees has taken a keen interest in his alma mater, Princeton University, and he has held numerous committee and advisory offices in connection with it. He is Princeton's supervising architect and he has recently been elected a Charter Trustee of the University.

Mr. Voorhees led the group of architects and artists that was responsible for the design of the New York World's Fair. He was chairman of the Board of Design of the Fair, and, when the fair was under way, he was chosen vice-president of it. The concepts of many of the great spectacles of the fair originated with him.

The League's President has been interested in photography since the time of his youth, when he and another boy bought plate cameras and set up in business, to provide the village of Rocky Hill with a camera service. Scenic studies were sold, and portrait commissions were to be undertaken. The young firm was dissolved when both boys left the village to go to college.

Interest in movie making came to Mr. Voorhees when he was a major in the first World War. He was serving in the Surgeon General's Office in charge of hospital design, and next to his drafting room was the motion picture studio in which instructional pictures were made for use in Army medical centers. He wanted to get a movie camera then, but he found that they were too large and cumbersome for personal use. When 16mm. cameras and projectors were placed on the market, he bought the first available. Since that time, Mr. Voorhees has been an active movie maker.

In addition to family and vacation pictures, he has filmed his travels abroad and numerous subjects in connection with architecture and engineering. He early built up a library of entertainment films and included the artistic milestones that were reduced to 16mm. He placed in the Ten Best selection of 1931 with his film, *Italy*, and, during the era in which the New York World's Fair was being planned, he visited the numerous fairs of the period and recorded them in Kodachrome, for analysis by architects on his board of design.

Mr. Voorhees was elected vicepresident of the League when it was organized, in July, 1926, and, after the death of Hiram Percy Maxim, he was advanced to the Presidency of the League, in 1936, the office that he has filled up to the present.

Mr. Voorhees has been honored by numerous decorations of foreign governments and honorary doctorates of American universities. He is a trustee of Stevens Institute as well as of Princeton, and he is chairman of numerous civic committees.

SOUND
FOR YOUR FILM

FOR EXCELLENT WORKMANSHIP—WE MAINTAIN SKILLED TECHNICAL STAFF, COMPLETE STUDIO FACILITIES AND BERNDT-MAURER EQUIPMENT.

Price List Free on Request

SPOT FILM
PRODUCTIONS, INC.
339 EAST 48 STREET N. Y. C.

We pay the highest prices for Eastman Direct Positive Paper, any size. Direx B. 1½ inch. Any Quantity. State Expiration. Cash Waiting. Distance No Barrier.
PEERLESS VENDING MACHINE CO.
220 West 42nd Street, New York
WIsconsin 7-8610

COMPLETE RENTAL LIBRARY
16mm. Low Rates 8mm.
Send 10 cents for NEW Catalogue
Bigger than ever.
NATIONAL CINEMA SERVICE
71 Dey St. New York WOrth 2-6049

EARN WAR STAMPS
LET YOUR MOVIE IDEAS AND WRINKLES EARN WAR STAMPS FOR YOU...

For any idea accepted by *The clinic* department, MOVIE MAKERS will pay $1.00 in War Stamps. For any accepted idea illustrated by a drawing or a photograph, MOVIE MAKERS will pay $3.00 in War Stamps.

MOVIE MAKERS
420 Lexington Ave., New York 17, N.Y.

Kodachrome
MAPS · *Charts* · FINE TITLES
Geo. W. Colburn Laboratory
Special Motion Picture Printing
995-M Merchandise Mart, Chicago

TINT! TONE!
Photographic Prints.
Black and White
Movie Films.
Titles, Slides, Prints.
Dip once and it's done!
Write for Literature
Teitel Laboratories P. O. BOX 123 CORONA, N. Y.

NEW ONE REEL COMEDIES
IN 16MM SOUND
Starring Bing Crosby, Bob Hope, Shirley Temple, Joe E. Brown, Myrna Loy, Jack Benny, Al Jolson, Zasu Pitts, Buster Keaton and others.
List Price: $20 each—Dealer discount
Comedy House
130 W. 46th St. New York, N. Y.

Thomas W. Willard is another Princetonian. He graduated in 1929, and he became interested in photography while he was at college, although his chief interests then were French literature and history (his major) and music.

While he was an undergraduate, Mr. Willard worked out plans for filming boys' camps and other institutions on 16mm., but he planned a career concerned with railroading. However, four months after his graduation came the crash of 1929, and, instead of looking for likely young men, railroads, in common with other businesses, were letting out even their older employees.

But still nursing his belief in the possibility of a career in 16mm. movie production, Mr. Willard bought a movie camera and started offering his services as a 16mm. producer in the depths of the depression. His first production was for Frank Hackett's Riverdale Camp in the Adirondacks; then, starting with the Horace Mann Schools, came a great many school jobs. He filmed twenty schools in two years' time.

His film, *Emma Willard School*, was given Honorable Mention in the Ten Best selection of 1934; *London Terrace* placed in the Ten Best of 1935; *Mount Vernon Seminary* was a Ten Best picture in 1936, and *Pomfret Today* earned Honorable Mention in 1937. Mr. Willard was cameraman and producer on all these pictures.

Then, in 1936, came color film productions for Near East colleges that took him to Eastern Europe and Asia Minor, two of the films being distributed theatrically by Columbia Pictures. Mr. Willard made three filming trips to South America, for Tulane University and the United Fruit Company.

An opportunity soon came for Mr. Willard to combine his love of railroading with movie making, and his firm has produced several railroad pictures. One of them, for which he himself served as cameraman, *Railroads Speed the Freights*, was awarded a place in the Ten Best of 1942.

Willard Pictures, the firm organized by Mr. Willard, has expanded greatly since its beginning, and numerous cameramen, script writers and directors now work for the company. Several additional pictures produced by the firm have won honors—*Follow the Plough*, Ten Best in 1938; *Keeping in Touch*, Honorable Mention in 1939; *Young America Paints*, Ten Best in 1940; *Fairchild PT-19 Trainer*, Honorable Mention in 1942.

The firm is now engaged in making training movies for the Training Film Unit of the Navy and in making training films for various companies producing equipment and supplies for the war. In spite of the expansion of his company and the other duties that have come to him, Mr. Willard still considers himself a 16mm. cameraman.

Washington film news

[Continued from page 246]

and a welder) in a government poster, the banner line of which was *Men Working Together*. This layout of "stills" related how the men, after seeing their pictures in the poster, wanted to meet each other and how the government made this meeting possible. Primary purpose of the story, of course, was the stepping up of industrial morale, by showing the relation between the front line soldiers and the production soldier.

The still story received wide publication about a year ago. A small movie company saw it and decided to use the sequence as the basis of a one reel short subject, which is currently receiving WAC sponsored distribution in some 15,000 theatres. Release is by Columbia Pictures, under the same title as that of the still story—*Men Working Together*.

In reporting this story, we are moved to include the information that our facts are first hand and that we are blowing a muted trumpet, for we wrote and directed both the still picture story and the movie.

• • •

AS WE GO TO PRESS: The gasoline shortage, it is reported, has led the Army to discourage the use of its planes (which burn high octane gasoline) for Hollywood epic purposes; consequently, look for fewer air pictures. . . . Also, in regard to gasoline, automobile owners in Havana are allowed to use their cars to go to the movies on any day except Friday. . . . A Vichy broadcast last month reported the invention of a new camera, designed to eliminate expensive set backgrounds; a postcard sized picture, inserted in the camera, seems to do the trick. . . . The word "marriage" was not mentioned in any Hollywood movie title during the entire year of 1942. . . . The Marx Brothers are considering returning to the screen in a Technicolor musical for United Artists.

Amateur clubs

[Continued from page 264]

were presented by Dr. John Heller, E. Anita Meinders, ACL, and Mr. Arnold, with Julian Gromer turning north to Alaska in *Adventures in Dreamland*. C. J. Marggraf was unidentifiably nostalgic in *Vacation Memories*.

For Milwaukee *Saskatchewan*, an 800 foot, 16mm. Kodachrome travelog produced by Carroll Michener, ACL, of Minneapolis, for the National Film Board, of Canada, was the featured film on a late program of the Amateur Movie Society of Milwaukee, ACL. The picture was supplied from the Club Film Library of the ACL, and it was scored by Mrs. Erma Niedermeyer, ACL. Other travelogs seen by the club members at late gatherings have been *Odyssey Cruise*, by Mr. Van Horn, and *Photogenic Mexico*, by Mr. Kohler. Recent subjects on the club's popular quiz program have been *Editing* and *Lenses*.

In Schenectady From silent titles to sound track has been the course of study carried on at recent meetings of the Cine Group, Schenectady Photographic Society, ACL. Concerned with captions were Lloyd C. Garrison, ACL, who spoke on *Some Titles and Their Uses;* Arthur A. Merrill, ACL, who demonstrated the operation of his titling board and illustrated its results with *Lemonade, Inc.;* Chester Bradt, who screened *My Adventures Through The West*, a travelog titled largely with roadside signs. Harley H. Bixler, ACL, led off the sound symposium with a discussion and demonstration of double turntable accompaniment, followed by J. Stanford Smith's showing of *The Night Before Christmas*, directly accompanied by his wife on the piano, and concluding with *Sightseeing At Home*, a recent General Electric sound film release on the technique of television.

Des Moines elects New officers for the season of 1943 have been announced by the Des Moines Y.M.C.A. Movie and Camera Club, as follows: Mrs. Paul James, president; Robert Leach, vicepresident in charge of motion pictures; C. E. Wright, vicepresident in charge of still pictures; Mrs. Eve Faul, secretary treasurer; John Adams, Percy Greenawalt and Jack Harrington, directors. Leslie Miller, Joe Fitz and Ben Dewey will work with Mr. Leach in planning the movie meeting programs.

Guests for Edison Guest producers and their products have been featured at late meetings of the Edison Camera Club, ACL, in Chicago, according to reports in the unit's bulletin, *Photonews*. Among the films seen on the club's screen have been *Symphony of the Southwest*, by L. C. Hammack, of the Chicago Cinema Club; *A Journey to Mexico*, by Phillip Jacobsen, principal of the Noyes School, Evanston; *Flower Fantasy*, by N. J. Ott, jr., of the Chicago First National Bank. Members' films of the club's Brookfield Zoo field trip have rounded out the programs.

Every New Member of the Amateur Cinema League gets THE ACL MOVIE BOOK

A Guide to Making Better Movies
The ACL MOVIE BOOK
AMATEUR CINEMA LEAGUE, INC.
The ACL MOVIE BOOK
AMATEUR CINEMA LEAGUE INC.

OBTAIN THIS GREAT BOOK IN *ADDITION* TO THE SERVICES AND PUBLICATIONS LISTED AT LEFT *ALL* FOR $5.00 A YEAR

★ **MOVIE MAKERS** . . . Membership includes a subscription to Movie Makers monthly, which covers every phase of amateur and practical filming. Each month there are articles for the beginner as well as for the experienced movie maker.

★ **Technical consulting service** . . . Any League member can put his movie making problems up to the technical consultant, and he will receive prompt, detailed service.

★ **Continuity and film planning service** . . . The continuity consultant will aid you in planning specific films by offering you continuity and treatment suggestions, ideas on editing and title wordings.

★ **Club service** . . . Those who wish to organize a club—either for the production of films or for the interchange of ideas between cameramen—will obtain full aid.

★ **Film review service** . . . You may send films to the League for criticism and review.

★ **Booklets and service sheets** . . . These are available to all members. Booklets are sent automatically, as published, to members who request them. Booklets now current are:

- Color filming—27 pages, *illustrated*
- Featuring the family—34 pages
- Lighting personal movies—37 pages, *illustrated*
- Films and filters—31 pages, *illustrated*
- Building a Dual Turntable—30 pages, *illustrated*
- Titling Technique—31 pages.

★ **Equipment service** . . . The League aids members in locating new equipment.

★ **Film Exchange** . . . A member may list his films for temporary loan among other members and will receive in return a list of films offered by other members.

★ **Special services** . . . in two important fields are available. Through the Film Review Chart a member can get particularly efficient criticism on his reels. By means of the Film Treatment Chart, a member may secure individually prepared film plans and continuity outlines. These charts are supplied on request to members only.

GET THESE INDISPENSABLE FILMING AIDS AT ONCE FOR Five dollars a year

311 pages—over 100 illustrations, frame enlargements—photographs—drawings—interesting new ideas—simply written—accurate—complete—full index.

The most complete and comprehensive book on amateur movie making. It was written by the staff of the Amateur Cinema League—compiled from their experience in serving thousands of movie makers for over fifteen years. It tells you what you want to know because it comes from the needs and questions of over 25,000 League members—every one a real movie maker.

This valuable book is packed with information and it is simply written in an informal style. You will find it fascinating, and you may be sure that the information it contains is correct—IT'S AN ACL PUBLICATION.

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Ave.
New York 17, N. Y., U. S. A.

Date........................

I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $5.00, made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To *nonmembers*, subscription to MOVIE MAKERS is $3 in the United States and possessions; $3.50 in Canada, $3.50 in other countries.)

MEMBERSHIP..................................$5 a year

Name..

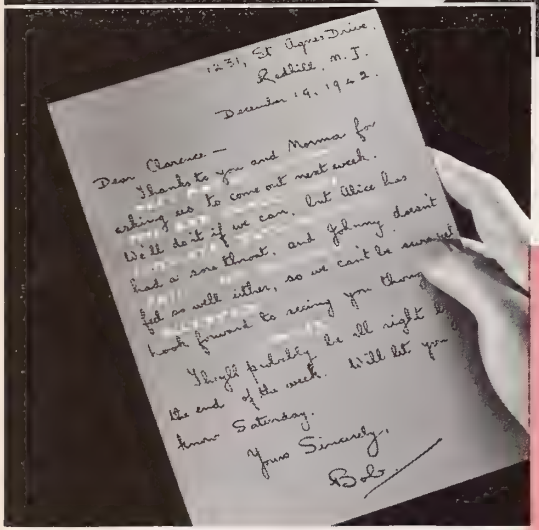
Street..

City..State....................

July 43

(These pictures illustrate methods used—have no connection with actual enemy spy activities)

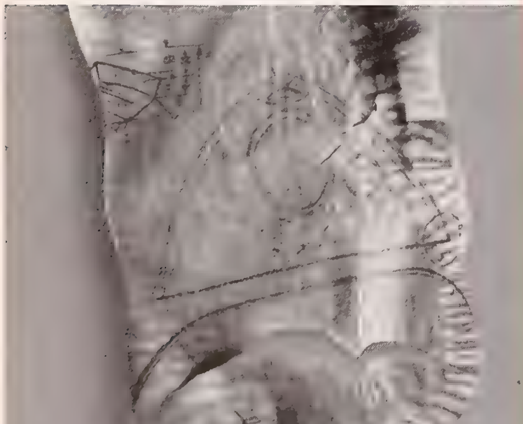
SPIES' MEETING PLACE ... To get evidence that will convict, investigators may conceal a Ciné-Kodak in an adjacent room, make thousands of feet of movies of such "business conferences" as that shown here. How the Ciné-Kodak is sound-proofed and arranged to "see" through an innocent-looking wall . . . and other photographic details necessary for satisfactory results . . . can't be told now.



1231, St Agnes Drive,
Redhill, N.J.
December 19, 1942.

Dear Clarence —
Thanks to you and Norma for
asking us to come out next week.
We'll do it if we can, but Alice has
had a sore throat, and Johnny doesn't
feel so well either, so we can't be sure
look forward to seeing you thoug
They'll probably be all right
the end of the week. Will let you
know Saturday.
Yours Sincerely,
Bob

A CASUAL LETTER loses its "innocence" when a Kodak film, with the aid of ultraviolet rays, discloses the real message—in invisible ink.



BURNING an incriminating document no longer safeguards an enemy agent —Kodak Infrared Film makes fragments of charred paper readable.

"SECRET AGENTS" not so Secret to Kodak's special-purpose films

"MUGGING" the criminal—taking his picture "full figure, full face, and profile"—is the widest use of photography by the police. That's useful—after he's caught.

But first, catch him . . . be sure he's the wanted man . . . get evidence no jury can question . . . these are counter-espionage activities which photography has made an exact science.

A jury will believe what it sees with its own eyes. Photography makes this possible. Cameras are often on the alert near the meeting places of suspected enemy agents—even their "casual" meetings on the street.

Kodak special-purpose films find unseen fingerprints on surfaces dusted with a fluorescent powder... unseen chemical erasures, or bloodstains on cloth, when illuminated by infrared or ultraviolet rays . . . telltale differences in ink, or ink strokes, on a document which has been tampered with . . . can even photograph a man in absolute darkness, with the aid of invisible infrared "light."

, , ,

And photography isn't finished with the enemy agent when he's trapped. Through Kodak's *Recordak System,* the "records"... photographs, fingerprints, and police history... of 3,000 criminals can be condensed on one small roll of 16-mm. film—for future reference ... Eastman Kodak Company, Rochester, N. Y.

Serving human progress through Photography

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

★ A FAMILY FILMS ITS "V"

• Story of how one family made complete record of its participation in the war effort.

★ PROJECTION IS FUN

• First of new series of articles on basic technique of presenting movies.

★ *If you add music*

• Experienced musician and score planner gives hints on selecting musical accompaniment that is different.

★ ON THE UTAH TRAIL

• How to make a scenic film that is exactly scored to music, plus some clever title tricks and effects.

★ THE AMATEUR ACTOR

• Sound advice on handling the amateur in front of the camera—methods that will save many retakes.

AUGUST, 1943 **25c**

something has happened . . .

BY DAILY WIRE, by phone, by mail — we learn of the extreme urgency for Victor 16mm Motion Picture Equipment — Animatophones — from the Signal Corps, from the Navy, the Army, the Marines, the Air Corps, from Industry, and training schools — the world over.

There's but One Answer — that nothing can equal the Sight - Sound - Sequence advantages in 16 mm Motion Picture Equipment for training millions faster, faster, always faster.

It took a war to do it . .

Some would have continued perhaps for generations with the "Little Old Red Schoolhouse" methods — others might have gingerly given it a haphazard trial — but today, all concede its unquestioned superiority as a teaching-training medium.

Wars are lost because of inadequate training. Every day faster and better training, highlighted with Sound Motion Pictures, is saving lives, bringing Victory closer. Every day quick, efficient training is speeding up war production. Every day 16mm Sound Motion Pictures are entertaining, building fighting morale of our Armed Forces.

In all—this is the greatest worldwide proof of the unbelievable accomplishments of 16mm Motion Picture Films and Equipment. Yes, something has happened . . . something that makes bright the future of teaching and training.

VICTOR—IN ACTION. *Today Victor is supplying Victor 16mm Cameras and War Motion Picture Projectors to all military fronts, all home war training fronts—and in addition "round the clock" production of important radar, airplane, and other highly technical war devices. Tomorrow —Victor, the active force in 16mm Equipment developments since the origin of 16mm, will supply your peacetime demands with the newest, latest war-born improvements.*

VICTOR
Animatograph Corporation
Home Office and Factory: Davenport, Iowa
242 W. 55th St., New York
188 W. Randolph, Chicago

Distributors Throughout the World

How Good are your Movies?

You might win

The HIRAM PERCY MAXIM MEMORIAL AWARD OF $100, OR PLACE IN THE TEN BEST OF 1943

The Hiram Percy Maxim Award is offered for the best picture in the General Class of MOVIE MAKERS annual selection of the Ten Best Non Theatrical Films. It carries with it a replica, in miniature, of the Hiram Percy Maxim Memorial and a cash prize of $100.

Every movie maker in the United States has a chance to win this award, the highest recognition offered to amateur filmers. To try for it, all you have to do is to submit a film for consideration.

The judges seek only quality, and film width does not play a part. Each picture is judged on its own merits, whether it be an elaborate travel reel or a simple family film. Quality of workmanship, excellence of continuity and movie imagination are deciding factors, no matter whether the picture be long or short, black and white or color.

Don't miss your chance at the 1943 Ten Best and the Hiram Percy Maxim Award!

MOVIE MAKERS Ten Best Non Theatrical Films of 1943 is the oldest annual selection of outstanding amateur movies in the world.

The Ten Best are chosen by the staff of MOVIE MAKERS from all the films seen by them during the year. All films sent to the League for review by its members are considered for the Ten Best. However, the selection is not limited to League members, and any movie maker resident in the United States or its possessions can send one or more entries.

League members' films sent for review earlier in the year, and subsequently edited, titled or otherwise improved, should be submitted again for final consideration.

In the Ten Best selections this year, there are two places in the Special Class (films for which the maker received compensation from a client) and eight places in the General Class (films for which the maker did not receive compensation from a client). The Hiram Percy Maxim Award is given to the maker of the picture that the staff of MOVIE MAKERS considers as the best all around film of the eight that place in the General Class of the Ten Best.

Rules governing the selection of MOVIE MAKERS Ten Best Non Theatrical Films and the Hiram Percy Maxim Award.

1. Five o'clock, October 15, is the deadline. All films to be considered for 1943 Ten Best and the Maxim Award must reach MOVIE MAKERS office, at 420 Lexington Avenue, New York 17, N. Y., before that time.
2. In the Ten Best, eight places are allotted to the General Class (films for which the maker *did not* receive compensation from a client) and two places are allotted to the Special Class (films for which the maker *did* receive compensation from a client).
3. The winner of the Hiram Percy Maxim Award is chosen from among the pictures placing in the General Class.
4. To classify entries, the certificate at right must be provided for each film that is to be considered in the final selection. After October 15, when the Ten Best is closed to new entries, a tentative selection will be made by the staff of MOVIE MAKERS for Ten Best. Any films that are not already accompanied by certificates must be provided with these, and this must be accomplished by November 5, 1943, before five o'clock.
5. The General Class of the Ten Best is open to films of any width, black and white or color, silent or sound, except that 35mm. inflammable film cannot be received.
6. The Special Class of the Ten Best is open only to films originally produced on substandard stock (16mm. and smaller widths).
7. Because of war conditions, entries cannot be received this year from movie makers outside the United States or its possessions.
8. Phonograph records can be submitted with films, but they must be accompanied by clearly prepared score sheets that indicate the order of the records and the changes. Typewritten narrative may be submitted with a picture that is planned for presentation with spoken commentary. Musical and narrative accompaniments will be judged on their own merits.
9. No Officer or Director of the Amateur Cinema League and no staff member of the League or its magazine is eligible to compete in the Ten Best or to receive the Maxim Award.
10. Films will be reviewed and returned promptly, but it may take a period of two weeks or more to review films submitted after October 1, because of the last minute rush.
11. Selection of the Ten Best Non Theatrical Films, the Honorable Mentions and the Hiram Percy Maxim Award will be made by the editorial staff of MOVIE MAKERS, and the judges will decline to discuss their decisions, after they are made.
12. The competition for placement in MOVIE MAKERS Ten Best Non Theatrical Films of 1943 and the receipt of the Hiram Percy Maxim Memorial Award is open to anybody in the United States or its possessions, subject to the provisions of these rules.

HIRAM
PERCY
MAXIM
MEMORIAL

Send the Certificate Below With Each Film That You Submit to MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

Place ....

Date ....

I, ... (name)

certify that:

1. I have received compensation from a client for

2. I have not received compensation from a client for, and will not receive compensation, sell or rent prior to December 1, 1943,

a motion picture made by me entitled: ....

....(name of film)

(signature) ....

MAKE *A Movie for a* SERVICE MAN!

Use A REVERE 8 mm CAMERA!

If you are not already an owner of a Revere camera and can't buy one, rent one from the photographic dealer nearest you! With a **Revere 8 mm camera,** you just set the lens, aim through the built-in view-finder and press the button. Camera stores will gladly give you pointers on how to make good black-and-white or **full-color Kodachrome** movies. They will suggest interesting scenes that friends in the service would like to have.

8 mm movies are not only easy to take but **economical**—about 10¢ per scene. They make a gift that will bring happiness to a soldier or sailor again and again. Most camps have projectors for projecting home movies. Stop in today and ask your camera dealer about renting a camera this week-end. Revere Camera Company, Chicago, Illinois.

EASY TO TAKE!

No skill is required to get perfect motion pictures with modern movie cameras. You will have a lot of fun taking movies of your soldier's or sailor's family or friends.

THRILLING TO SEE!

Movies are just like having the folks back home visit the boys in camp. On the screen, they can see their parents, and friends moving, talking, laughing and doing the things so often described in letters from home.

EASY TO SEND!

A 50 ft. reel of 8 mm movie film can be mailed anywhere in the U. S. Use the same carton in which the laboratory delivers the developed film to you.

Some camera stores have Revere 8 mm Cameras and Projectors for rent. No more are being manufactured because Revere craftsmen are now concentrating 100% on the production of precision-built aircraft instruments and other war supplies.

BUY WAR BONDS Every Pay Day!

Revere 8

Quality Home Movie Equipment

MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 18 August, 1943 Number 8

Washington film news . . . . . *William M. Nelson* 286
Closeups 288
The Ten Best, *editorial* 289
A family films its "V" . . . . . *Lewis P. Rasmussen, ACL* 290
Projection is fun . . . . . *Holton Howell* 292
If you add music . . . . . *George F. Strickling, ACL* 293
Amateur clubs . . . . . *James W. Moore, ACL* 294
Hints for amateur actors . . . . . *K. Foster* 295
Practical films . . . . . *Donald Maggini* 296
Why not the zoo? . . . . . *Walter Bergmann, ACL* 297
Projection lamp lore . . . . . *G. A. Gauld, ACL* 298
On the Utah Trail . . . . . *Al Morton, ACL* 299
The clinic . . . . . *Kenneth F. Space, ACL* 302
Films you'll want to show 305
News of the industry . . . . . *Donald Maggini* 309
Camera in canoe 315
Kiko leaps into home movie scene 317
Free film reviews 318

• ON THE COVER: frames from *Teela-Wooket*, camp film made by Russell C. Holslag, ACL

JAMES W. MOORE
Continuity Editor

KENNETH F. SPACE
Technical Editor

ARTHUR L. GALE,
Editor

DONALD MAGGINI
Advertising Manager

16mm. scene by Lester F. Shaal, ACL

Folder used as title in "Come West With Us," filmed by Lester F. Shaal, ACL

MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year postpaid (Canada and Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies 25c (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1943, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to AMATEUR MOVIE MAKERS, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York 17, N. Y., U. S. A. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

WASHINGTON FILM NEWS

Latest reports of the government's use of movies

WILLIAM M. NELSON

OBITUARY

After a year and a few days of extremely hectic existence, the OWI Motion Picture Bureau is dead. There was an extended wake (which some contend is still in progress) at which friend and foe alike poked at the body, to determine whatever they could about its condition and to seek evidence in the remains that would support their own private views regarding the character of the deceased. We were there and can tell you first hand that it was a pretty ghoulish business all around.

There are some hopefuls who contend that the pulse of the agency is still beating and who say that this is the reason it has not yet been buried. Among these latter are those who refuse to admit that the 16mm. functions of the Motion Picture Bureau are at an end. And there are others who stand by, shovels ready, to dig the grave itself at the first opportunity. Perhaps the best thing that we can do is to give you the facts without comment and let you judge for yourself.

OWI'S JOB

OWI Motion Picture Bureau's chief function was that of a funnel through which requests from government to the motion picture industry, and from industry to the government, passed. During wartime, with many agencies engaged in motion picture activity and with many pictures competing for theatre time, it seemed desirable to have one agency determine what films should be made for theatrical and non theatrical release and to schedule the release of such films in some logical manner so that the motion picture industry could handle the product in orderly fashion and so that the chaos which would result from agencies contacting industry individually might be avoided.

In 16mm., a similar situation existed. The non theatrical audience in the United States can best be reached only through certain established exhibitors. If best and widest use were to be made of this 16mm. audience for war information films, it seemed desirable to have the scheduling and distribution of the films done through a single agency. And if film were to be produced by the government for either theatrical or non theatrical release, it seemed like a good idea to have a single source where this production might be approved, scheduled and arranged with a view to most efficient distribution.

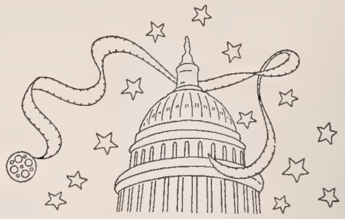
In all cases, the OWI Motion Picture Bureau was this agency and, in the "on the record" opinion of the motion picture industry, it did a good job. In a single year, it produced seventy reels of theatrical and non theatrical movies, distributed them to a theatrical audience of some seven million monthly. It advised industry and government alike on movie problems. It served to "set up" government stories for newsreels. It kept abreast of who was producing what war films and acted as a government clearing house for all queries regarding war movies. And it did all this for less money a year than Hollywood would spend on a single good feature picture.

HOW IT HAPPENED

How could all these activities cease almost overnight? The answer lies in the process of government itself.

Once every year, Congress passes on the appropriations for virtually all government agencies. The government fiscal year ends on June 30, and the month of June in Washington is literally a sort of prolonged judgment day for the close scrutiny of bureaucratic sins and accomplishments and for the subsequent meting out of rewards and punishments. The Bureau of the Budget passes on the appropriation requests of all agencies and then sends them, frequently somewhat modified, to Congress. This year, Congress thought that the money needed to keep the Domestic Branch (of which the Motion Picture Bureau is a part) of OWI going was not likely to be too well spent. For a time, it considered abolishing the entire domestic operation, including the news functions. Then it relented somewhat, allowing a reduced news function to continue, and cutting movies, radio and publications down to an extremely impotent size.

The Motion Picture Bureau asked for $1,200,000 to carry on its projected work for the current year; it was finally granted $50,000, and that sum only over the objections of many legislators. In today's government economy, $50,000 is a pittance. There is very little that can be done with it, and this fact was undoubtedly the basis of the intention of Congress in granting it.



WHY?

The question of why congressional wrath descended on this agency at this time is one that has met with divergent opinion among political observers. The case is not too clearly defined. Some of the reasons are undoubtedly political. It cannot be denied that the political views of certain top ranking members of the OWI and members of Congress are politically at variance. OWI has occasionally been accused of being a political sounding board for the Roosevelt administration and for a fourth term. It is also a fact that the suggestion to abolish the entire Domestic Branch of the OWI came from Representative John Taber, the ranking Republican member of the House Appropriations Committee. But there were Democratic opponents, too, and the issue is not drawn along definite party lines.

Another possible reason for the virtual extinction of the Motion Picture Bureau is that Congress did not have a very coherent idea of what the agency was doing. Congress has demonstrated many times that it did not have a very intelligent idea of the uses of the film medium, and the present instance does not constitute an exception. There were some congressmen who revealed that they thought the Motion Picture Bureau was a sort of "Little Hollywood," in competition with the movie capital. And this, of course, was not the case.

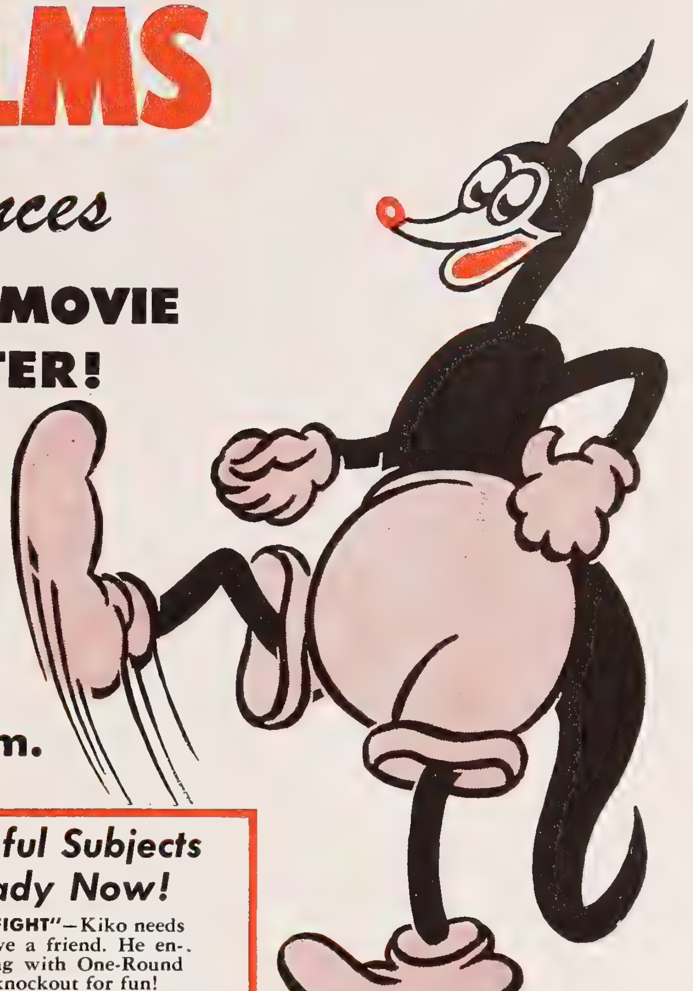
Another possible reason for Congress's attitude is Lowell Mellett himself. Mellett, who simultaneously held the job of Chief of the Motion Picture Bureau and that of special assistant to the President, was paid only for the latter post. It is not inconceivable that those lawmakers who are politically opposed to the President took some of their grievances out on Mellett and his bureau. Also, there is considerable evidence to support the view that Mellett and Elmer Davis, director of the OWI, did not get on too well together. Neither of these gentlemen has gone on

[Continued on page 316]

CASTLE FILMS

Proudly Announces

A GREAT NEW HOME MOVIE CARTOON CHARACTER!



"Kiko* THE KANGAROO"

8 mm. – 16 mm.

New pleasure from your projector! Never before seen in 8mm. and 16mm. movies! A laugh sensation for yourself . . . for the children . . . for all your friends! Kiko's antics delight everyone! He appears in eight subjects, each one a laugh riot! Give the fun of one or more "Kiko" cartoons to your family . . . to other projector-owning families! Order now!

4 Mirthful Subjects Ready Now!

1. **"THE BIG FIGHT"**—Kiko needs $100 to save a friend. He enters the ring with One-Round Hogan! A knockout for fun!
2. **"CLEANED OUT"**—Ossie the Ostrich muddies Kiko's floors. Kiko chases him into a riotous series of absurd situations. The kids will love it!
3. **"THE FOXY FOX"**—Foxy Fox tries to rob bird's nest. Kiko to rescue! Chases fox over hill and dale! Hilarity for all!
4. **"HAIL THE KING"**—Kiko is king's jester and king's cook. Puddy, the pup, dreams that he wears ermine. What an awakening! A film to own!

*©Terrytoons, Inc.

All Castle 16mm. films are Vap-O-Rated. All Castle 8mm. films are also treated.

CASTLE FILMS
HOME MOVIES

FREE! New De Luxe Castle Films' Catalog describing 98 thrilling home movies. Historic war films. Sports. Adventure. Travel. Fun cartoons. Ideal gifts for Christmas—for any time. Send coupon now!

See your photo dealer or send handy order form

CASTLE FILMS INC.

RCA BLDG. NEW YORK
FIELD BLDG. CHICAGO
RUSS BLDG. SAN FRANCISCO

Send Castle Films' Home Movies indicated in the size and length checked.	8 mm.		16 mm.		
	50 ft. $1 75	Complete $5 50	100 ft. $2 75	Complete $8 75	Sound Complete $17 50
"The Big Fight"					
"Cleaned Out"					
"The Foxy Fox"					
"Hail The King"					

Name__________
Address__________
City__________
State__________ MM-

Copr. 1943, Castle Films, Inc.

Remittance enclosed ☐ Ship C. O. D. ☐ **Send FREE Castle Films' De Luxe Catalog** ☐

Copr. 1943—Castle Films, Inc

ANOTHER REASON
we can't supply all the
G-E Mazda Photo lamps
you'd like!
G-E
Gun-sight Lamp

U. S. Army Air Forces Official Photo

NO, we don't refer to critical materials, that G-E research has been able to save . . . for making planes, tanks, ships and guns.

Nor to WPB's restriction of photolamp sales to those with AA-4 priority ratings . . . thus saving more materials.

That's only part of the story.

Inside this fighter plane is a tiny lamp bulb that helps the pilot keep his guns on enemy planes . . . and do it better. It's called a gun-sight lamp . . . and it is only one of hundreds of different lamps that G-E research and engineering have developed to help the Army and Navy meet special military needs. Obviously every tungsten filament that goes into these lamps means one less for G-E flash bulbs, flood lamps or regular G-E Mazda lamps . . . a sacrifice we know you are glad to make.

Restricted today, G-E Mazda Photo lamps will be with you again after the war.

Mazda Research leads the way

G·E MAZDA PHOTO LAMPS

GENERAL ELECTRIC

Hear the General Electric radio programs: "The Hour of Charm", Sunday, 10:00 p. m. E.W.T., NBC; "The World Today"-News, each weekday, 6:45 p. m. E.W.T., CBS.

. . . BUY AN EXTRA WAR BOND

Closeups—What filmers are doing

A number of overseas items have been collecting in the dossier, which we now take pleasure in presenting as best we can herewith. Our chief difficulty lies with the alleged news from Lewis B. Sebring, jr., ACL, accredited correspondent for the *New York Herald Tribune* at Allied GHQ in Australia. As a newsman, it must have hurt Sebring to write us as he did, for reasons which should be obvious to you in the following quotations: "Last week I managed to attend a meeting of movie amateurs in the place where I am located, and I had a grand time. It was one of the best evenings I have spent since I came here—in fact, one of the few social evenings I have been able to spend. On this occasion, however, I managed to break loose long enough to have a grand visit and to see some good pictures. Being called on for a little talk, I devoted most of it to reading excerpts from your earlier letter with reference to the amateur movie situation in the States during wartime. They were all keenly interested." *Who* was, and *where?*

Now It Can Be Told: Ensign Benjamin F. Farber, USNR, of Fighter Squadron ———, has been assigned to the U. S. aircraft carrier ——— and is now flying a Grumman Model ——— on service in the ——— theatre of American operations. Axis aviators may regard this as fair warning.

Half way around the world, in Cape Province, South Africa, Miss M. H. Searle, ACL, has not the excitement of combat to enliven her war work. She is, however, doing her bit with what equipment and experience she has at hand. There are two other cine enthusiasts in her village of Great Brak River, and they pool their resources both of pictures and projectors in putting on film shows for the War Fund. At the date of her letter (February, 1943), their contribution had already passed the $250.00 mark.

A rather different experience with movies and the global conflict was that of Colonel H. R. Andreas, ACL, now on the Inactive Reserve of the United States Army. After forty three years of service in the Orient, Colonel Andreas found himself in Manila on the staff of General MacArthur, as the fateful year of 1941 began. With him, besides his wife and daughter, were some 40,000 feet of 16mm. pictures taken throughout the Far East, a Filmo 70-DA, a Ciné-Kodak Special, a Ciné-Kodak Magazine, a Ciné-Kodak Model K, an Ampro projector and the Kodascope Models K, L and FS-10—the latter a 1600 foot sound on film job. . . . You will be happy to know, therefore, that by the time the Japs got to Manila the bulk of these valuable impedimenta (including his wife and daughter) had been evacuated safely to the States. In some way, the Model K camera did fall into the enemy's hands, a casualty of the war which Colonel Andreas even now begrudges with—here unprintable—venom.

Persons and Places: Margaret Graham, founder president of the Torrington (Conn.) Cinema Club, ACL, is now on the economic staff of the American Embassy in Mexico, D. F. Sort of went there to tour, but stayed there to tutor. . . . Everett F. Reed, jr., 2667 Ontario Avenue, Niagara Falls, N. Y., has in mind the compilation of a fireside tour of America in 8mm. Kodachrome. He invites swapping offers from other Eight filmers across the country.

It was Old Home Week for Ensign Gordon L. Hough on his very first production assignment for the Navy Training Films Division. Found himself right back in New York City, working hand in hand with old friends at Willard Pictures who were behind the cameras. . . . Sidney Moritz, ACL, of New York City, has been back to his beloved Mississippi—which he epitomized in *Sternwheeler Odyssey*—for the third summer in a row. Because of wartime restrictions, this year's camera work was limited to a series of finely executed interiors.

Charles J. Carbonaro, FACL, after serving more than a year as a civilian cinematographer in the motion picture work of the Army's Wright Field, in Ohio, is again on the East Coast. He will be associated with the Radiation Laboratory, of the Massachusetts Institute of Technology, in Cambridge—a unit which has more to do with newly announced Radar than it does with heating your home during the fuel shortage.

Looks as if Reginald McMahon, the younger half of Adventure Pictures, of Passaic, N. J., got *too* well acquainted with the God of War during his production of *Mars, A Fantasy Travelog* (Movie Makers, June, 1943). As you read this, he will be well into his basic training with the United States Army. . . . William J. Fluhr, on the other hand, has recently climaxed more than two years of service, with a commission as 2nd Lieutenant in the Army Air Forces. A former member of the League's staff, Bill went off to training camp in pre Pearl Harbor days with the 207th Anti Aircraft, NYNG, the former 7th Regiment of New York City.

THE TEN BEST

THIS year of 1943—this year of war, this year of problems, this year of film shortages—will be a good year for MOVIE MAKERS annual selection of the Ten Best Non Theatrical Films.

Already there have come to this magazine several serious contenders for placement in this oldest and most prized selection of the best personal films of the year. Already, we have wind of others that are in the process of preparation for submission later. It is evident that fine pictures will contend for honors.

These films are not being produced by people who do not find themselves harassed by the same inconveniences that dog the rest of us. They are made with the same limitations and under the same restrictions that all of us face. But they are in the making, and some of them are already made.

Fine films can come from a number of methods. Best of all, perhaps, is that which adopts an intelligent plan and carries that plan through to completion. Certainly, this method is the most logical and, in the long run, the easiest. But, in these times of uncertain film supply, it is not always the most practicable. Then, there is the editing scheme, by which existing material is assembled and placed in new relationship. Also, there is the definite remodeling of a picture that has served a purpose indifferently, but that can serve wider purposes brilliantly, if it is completely recast.

Those of us who are determined to keep in touch with personal filming, despite the shortage of new film, will find that these editing problems offer challenges and also great satisfactions. They call for a kind of thinking that is creative to the highest degree, because of its very limitations. Here is footage that must be used as the raw material for the production of a film that will be different from that which we may have had in mind when the original exposures were made. If additions are shot, they must be sparing, but eliminations are not rationed.

If you have said to yourself that there can be no hope for you in connection with MOVIE MAKERS Ten Best Non Theatrical Films for 1943, you have failed to go deeper than the surface. In your reels shot in previous years may exist the basis for the best picture that you have ever made. If you tackle the matter of editing and determine to recreate old footage by editing, you may find that your entry not only places in the Ten Best but that it also captures the coveted Hiram Percy Maxim Memorial Award with its hundred dollar prize and other honors.

Whether you have been fortunate enough to get raw film or whether you must edit old film into new form, do not forget the Ten Best. The competition will be keen and the entries will be many. There is no reason why you should not start now, so that your offering will reach this magazine by October 15, the last day for submission. Let your film be a part of this fine Ten Best year.

ACL

The AMATEUR CINEMA LEAGUE, Inc. *whose voice is* MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

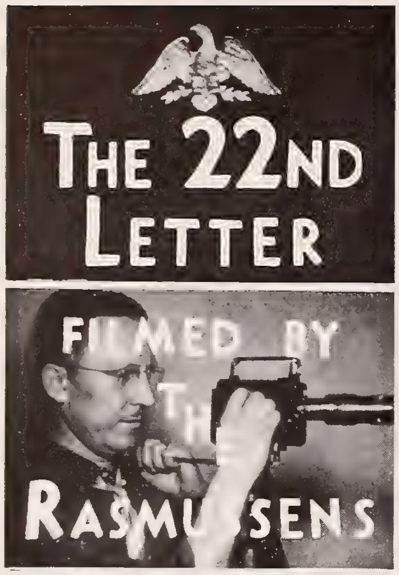
DIRECTORS OF THE LEAGUE

STEPHEN F. VOORHEES, *President*	New York City
JOHN V. HANSEN, *Vice President*	Washington, D. C.
ETHELBERT WARFIELD, *Treasurer*	New York City
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
H. EARL HOOVER	Chicago, Ill.
HAROLD E. B. SPEIGHT	Canton, N. Y.
PHILIP N. THEVENET	Dallas, Texas
FLOYD L. VANDERPOEL	Litchfield, Conn.
ROY W. WINTON, *Managing Director*	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK 17, N.Y., U.S.A.

Amateur Cinema League offices are open from 9:00 A.M. to 5:00 P.M., Mondays through Fridays



• At left, lead and credit titles for *The 22nd Letter*, and Mr. and Mrs. Lewis P. Rasmussen presenting the film with musical accompaniment.

A family films its "V"

A movie that gives an account of domestic effort to aid the war

LEWIS P. RASMUSSEN, ACL

THE radio program had drawn to a close, and the announcer was concluding a brief message on the importance of everybody getting behind the war effort:

"You know, folks," he said, "'V' is the twenty second letter in the alphabet!"

I looked at Betty, she looked at me . . . and then we both got it at once. What a title—*The 22nd Letter!* I could almost see it on the screen, dissolving slowly into a "V for Victory" insigne and from that into the first subtitle of the film. Magically, Betty found pencil and paper, and we started jotting down ideas for the story. This was going to be something different from anything we had ever filmed before. And yet we realized that our actual subject matter was as commonplace as the corner drug store, as American as "hot dogs" and hamburger.

For we had decided to tell the story of those simple things which every American is doing daily as his contribution to the war effort. The settings were ours for the asking, and the players were you and I and Grandma and Betty and Brother Bill. The entire script was as good as written in the news stories of our home town paper. We began to translate them into movie terms.

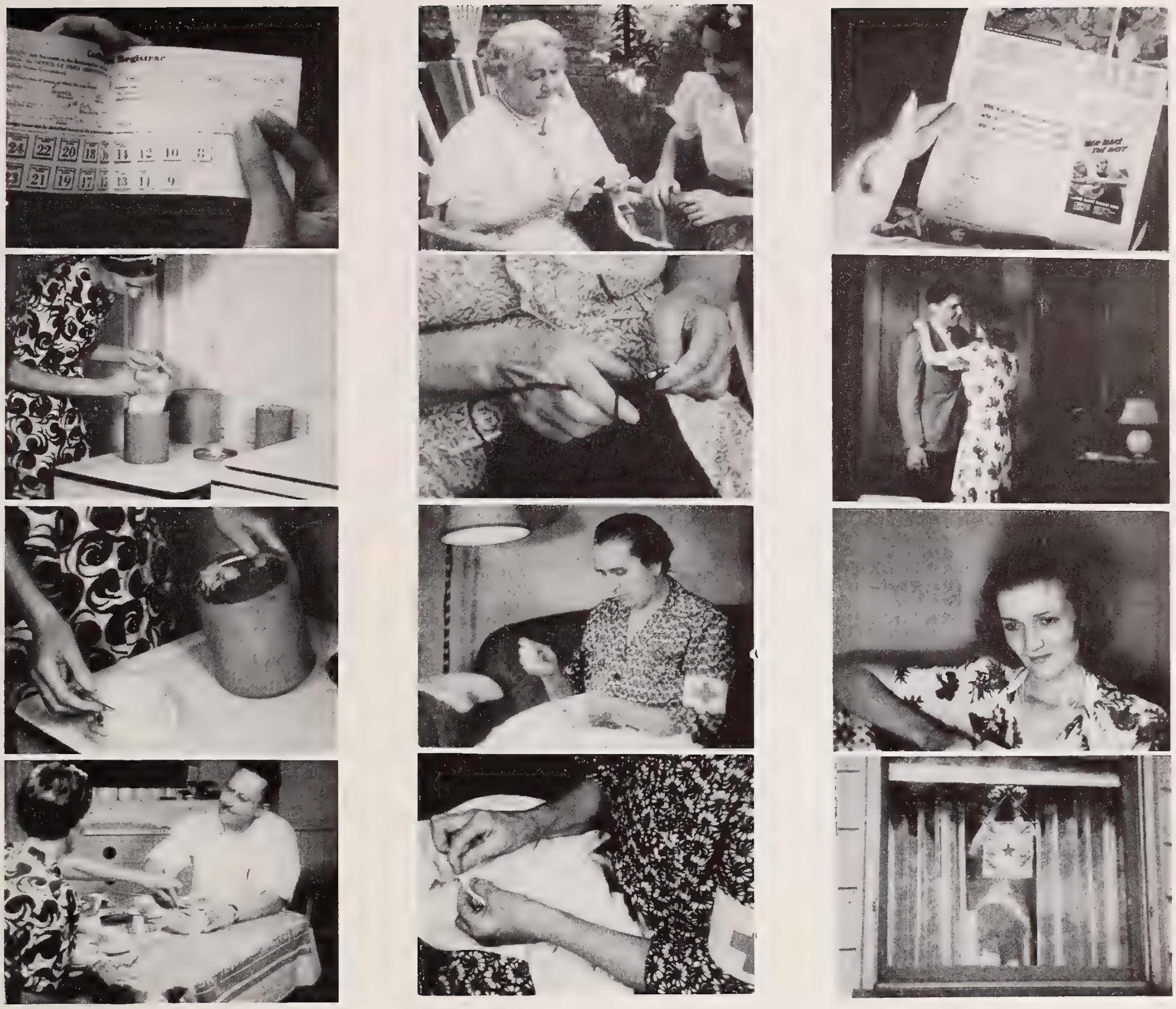
Old paper must be salvaged was the first subtitle, followed by a brief series of scenes as Betty wrestled with bundle after bundle of the newsprint which flows across America with such prodigality. In direct contrast was the second sequence, introduced by *Rubber is stretched to meet new demands* and showing yours truly bringing to light from the corner cobwebs of the garage a long discarded tire and tube to be contributed to the drive for rubber salvage.

There were some moments of tense domestic drama in the third sequence, keyed by the caption, *Tin becomes a precious metal.* A none too reliable can opener was the villian of the piece, but Betty came out triumphant in the end, with an armful of well flattened tin cans.

Along about this time, we felt that our story could stand a touch of comic relief — and you need less than one guess as to who became the butt of the comedy (Betty wrote this part of the

16mm. scenes by Lewis P. Rasmussen, ACL

• Salvaging old paper, rubber and tin are covered in early sequences of *The 22nd Letter.*



• **Above, sugar rationing, knitting and sewing for the Red Cross and Brother's enlistment in the Navy, as shown in *The 22nd Letter*. Below, closing sequence shows purchase of war stamps.**

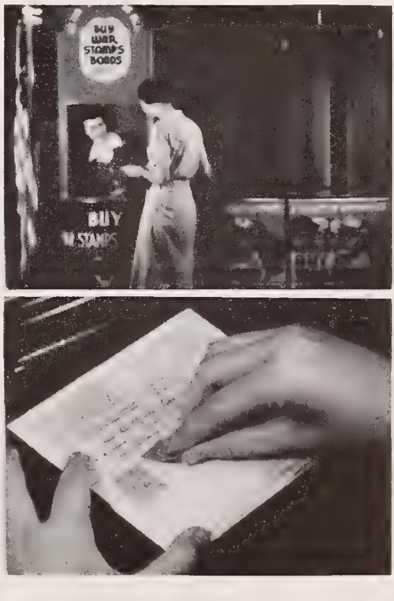
script!). The sequence starts off with her exchanging a precious ration coupon for a bag of sugar, which is in turn transferred with tender care to a storage can and some (begrudgingly!) into the sugar bowl. But, at the next day's breakfast, this receptacle seemed to be overflowing with such largesse that I have the inexcusable temerity to reach for a second spoonful for my Cracklie-Crumblies . . . Ah, well, live and learn!

A more peaceful sequence is immediately introduced with *Grandmother becomes a busy lady as knitting needles go into action.* This was a "natural," calling for no other effort than setting up the camera and tripod in the back yard, with a caution to our subject to look anywhere else but at the "birdie." You can scarcely overlook, with a subject of this kind, the charm of a full frame closeup as those elderly hands move so peacefully about their familiar pathways.

A more or less solemn note is struck now as the next title comes up—*Answering The Call!* For Brother Bill is quite "sold" on the Navy, as evidenced in the scenes which follow—his decision, his departure, the courage of his fiancée and, in the end, the new service flag down the block, where so many already hang.

Still other sequences were added covering the subjects of Red Cross auxiliary work and the familiar purchase of war stamps and bonds. For the former, we confined ourselves to work done in the home, since our story was essentially one of war on the home front. For the latter sequence, however, besides showing the many errands and odd jobs performed by the youngsters, in search of quarters for stamps, we ended the sequence rather ambitiously with a number of scenes filmed right in the lobby of a local motion picture theatre, where a war bond booth had been established. The cooperation of the theatre manager was of great help there.

The finished picture now runs about 400 feet of 16mm. Kodachrome. Betty and I enjoyed every moment spent in its production, and the film seems still to bring the pleasure of familiar recognition to those who see it. Although pictorially it is a record of our own family, we like to feel that spiritually it is today's story of every family in America.



PROJECTION IS FUN

Part I of complete review of projection technique

HOLTON HOWELL

• Careful threading is an important part of good projection. Thread before the show, check threading and, if you are using sound, check volume and tone before audience arrives.

IT IS regrettable that, of all the joys of home movie making, projection and presentation are usually the most haphazard, despite the fact that even the most outstanding movies can be ruined by poor presentation.

I began my own experience in movie projection with a small, but sturdy, hand turned projector, the sole features of which were a nine volt, eighteen watt lamp and lens of doubtful but small aperture. The desire to put on as nearly a professional show as possible led me to resort to all kinds of tricks, to improve the general quality of the exhibition within the limitations of my equipment. Consequently, when I finally obtained a really worth while movie projector, I realized that there was more in projection than just threading and switching on. Apart from experience, frequent visits to movie theatres and projection booths have been a great help. In addition, there are many excellent books available on the subject, and movie club secretaries are only too pleased to advise members on this matter.

Let us first take the projection of silent movies. The simple formula of success with all movie programs is the shining example of professional theatre presentation. So, the only thing that we have to ask ourselves is, "What has the local theatre got that we have not?" The answers are simple:

Sound.
Acoustically designed theatre.
Comfortable tip up seats.
A stage, with a black edged sound screen.
Stage lighting and dimmers.
Draw curtains.
Brilliant arc projection.
Two projectors (or more).
A projection booth.
And a price of admission.

To any amateur having a silent projector or a sound film projector with silent films to show, the greatest loss of all is a sound track. There are many ways of overcoming this handicap, by employing simple but effective substitutes. The best of these is an amplifier with speaker, twin turntables and a supply of appropriate records.

If you have seen the film before, you can arrange a cue sheet with special records and effects for every scene and phase of the film. You can fade out one record on the first turntable and fade in the second, replacing the first with a third record, and so on. If necessary, and here an assistant is a help, one turntable alone can be used, or even an acoustical phonograph. If an amplifier is not available, the radio through the pickup terminals can be utilized. If you have a microphone, an impromptu commentary can be given to your own personal movies. At least, you can turn the radio on to a suitable musical program—anything of a musical nature is better than dead silent movies.

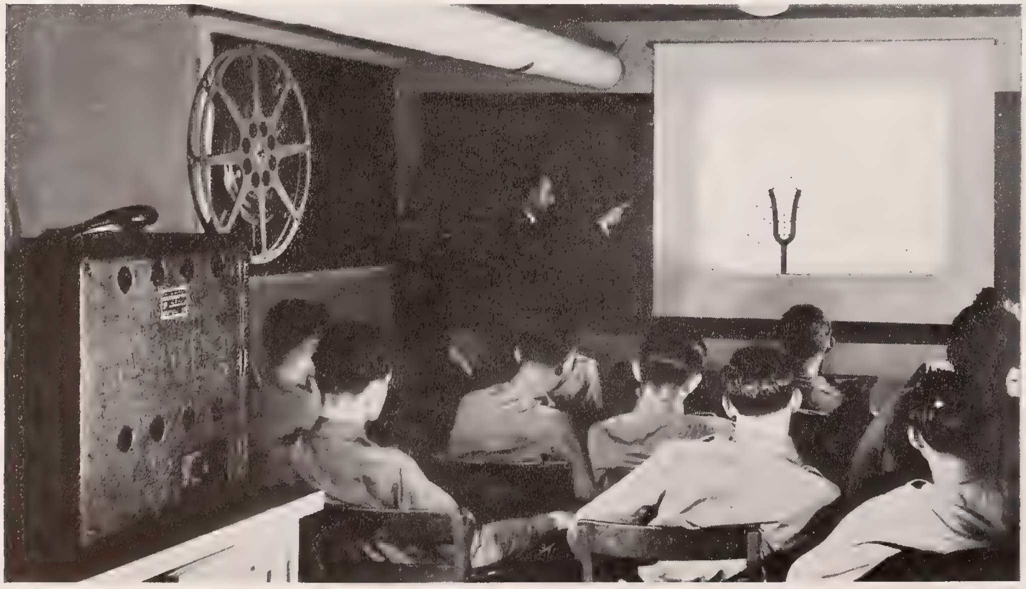
Acoustics, the study of sound, is a specialized art in the film world; few amateurs do, or need, concern themselves with it. Therefore, few people realize that an ordinarily furnished room is every bit as good acoustically as is any movie theatre auditorium, since it contains so many absorbent materials—carpets, curtains and draperies, cushions, upholstered furniture, tablecloths, wallpaper, plaster ceiling, linoleum or wood floor and so forth.

In the science of acoustics, all these objects have a known, measured absorption value—although the absorption value of a single human body or an open window is considerably higher than are most of these. The materials mostly

[Continued on page 312]

• Projection of educational films should be given as much attention as are entertainment movies. It is only fair to give a borrowed film perfect care.

Courtesy Bell & Howell Company



If you add music

Considerations that will aid you in selecting it

BOUNDARY LINE
HUNTING PROHIBITED
KEARSARGE PASS
ELEVATION 11.823 FT

16mm. scenes by John Jay

• **Frame enlargements from *High Trails*, by John Jay, a film ideally suited to some of Western music listed here.**

GEORGE F. STRICKLING, A C L

GOOD music is such a magic stimulant to one's imagination that it is the finest companion for home movies. Music will provide pictures with a background which greatly adds to the enjoyment of the audience. Almost every movie owner has a radio or a radio phonograph combination; so, the means of adding music to his pictures are right at hand. The movie maker can be producer, director, actor, cameraman and orchestra leader of his home entertainment.

At very little cost, he will be able to transform his radio into an orchestra, simply by adding a turntable to his equipment, upon which he can play suitable records. Or, if he wishes better musical accompaniment, he will build or buy a dual turntable outfit, combined with microphone, which will give him more facility in joining music to movies smoothly.

My dual turntable outfit I designed myself, and it was built by an electrical engineer. It has a dual fader which permits fading from one table to the other, and, also, each table is separately controlled so that it is possible to use both pickup arms on the same record if certain sound effect records are used. With the motor running at two speeds—78 and 33 1/3 r.p.m.—either commercial or home recordings can be used. The microphone allows narrative to be given at any time, by fading down the music or by talking above it.

The amateur showman cannot completely follow his own tastes when he selects the music to accompany his films. If his favorite type of music comes from "juke boxes," he will find his audiences bored stiff if he uses a jazz background for everything. There are times when this kind of music will be appropriate, but the best music for movies will come from the great field of the classical and will be played by large orchestras. Vocal music will not be used unless a scene demands it, because singing will take the mind of the audience away from the picture. Organ records are not very satisfactory, although, again, such a record can be "spotted" to good advantage.

It is best not to attempt to change the music for each scene, for, to follow that method would mean incessantly changing records; even if you have a dual turntable machine, the changes would be obvious and annoying to an audience. As far as possible, the music should be neutral in atmosphere and just as inconspicuous as is well selected wallpaper in a room. Don't let the music dominate the picture.

Improve your own music appreciation by seeking selections that are not trite and commonplace. For example, everybody is familiar with Elgar's *Pomp and Circumstance* march; so, instead, select Walton's *Crown Imperial* (Vic. 12031) which was especially written for the Coronation of George VI. *The Blue Danube* comes first to mind when one is seeking a waltz, but listen to some of the other Strauss waltzes or those of Waldteufel and choose one of them.

Should you feel that you are not well enough acquainted with music to make your own selections, invite some musical friend to view your pictures and to make some suggestions. Or, better still, after having seen your picture many times, take a pencil and paper and jot down the moods which you feel would fit the film. Then take the list to a record shop and get the help of the clerk, who will select records which you can take into a booth and play before you purchase them. As you listen to the recording, close your eyes and visualize the picture that the music is intended to fit.

When you select music, you will find that the titles of selections are likely to mislead [Continued on page 307]

• Gala night audience at recent public presentation of Brooklyn Amateur Cine Club, ACL.

Charles H. Benjamin, ACL

AMATEUR CLUBS

What organized groups are doing everywhere

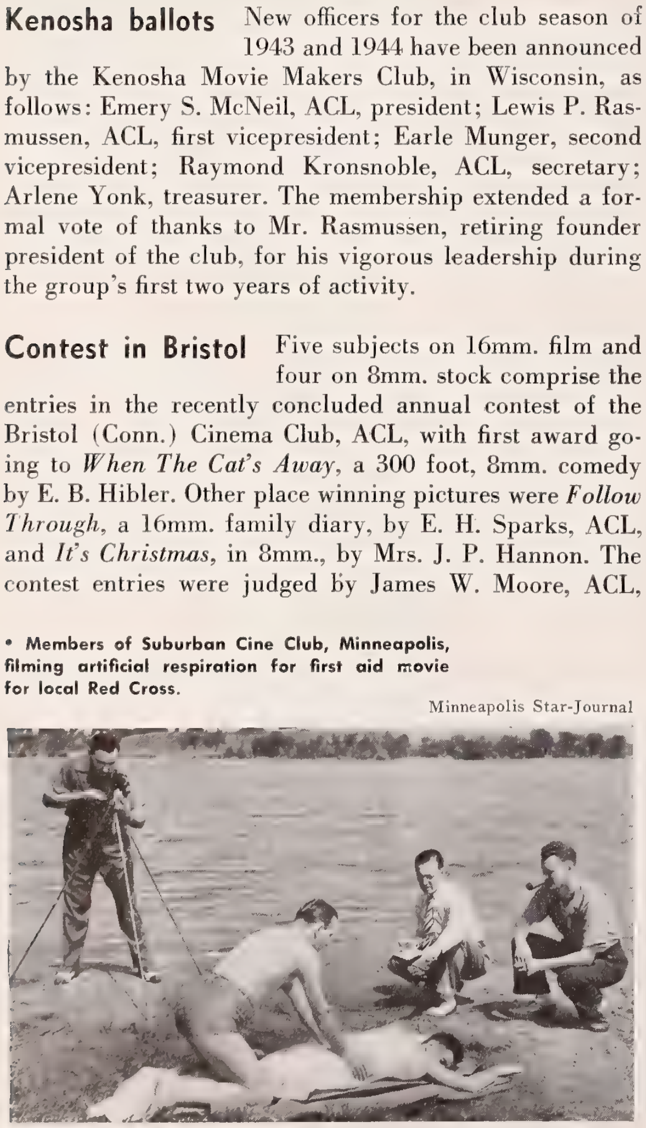
JAMES W. MOORE, ACL

Kenosha ballots New officers for the club season of 1943 and 1944 have been announced by the Kenosha Movie Makers Club, in Wisconsin, as follows: Emery S. McNeil, ACL, president; Lewis P. Rasmussen, ACL, first vicepresident; Earle Munger, second vicepresident; Raymond Kronsnoble, ACL, secretary; Arlene Yonk, treasurer. The membership extended a formal vote of thanks to Mr. Rasmussen, retiring founder president of the club, for his vigorous leadership during the group's first two years of activity.

Contest in Bristol Five subjects on 16mm. film and four on 8mm. stock comprise the entries in the recently concluded annual contest of the Bristol (Conn.) Cinema Club, ACL, with first award going to *When The Cat's Away*, a 300 foot, 8mm. comedy by E. B. Hibler. Other place winning pictures were *Follow Through*, a 16mm. family diary, by E. H. Sparks, ACL, and *It's Christmas*, in 8mm., by Mrs. J. P. Hannon. The contest entries were judged by James W. Moore, ACL, Kenneth F. Space, ACL, and Donald Maggini, of the League's staff.

• Members of Suburban Cine Club, Minneapolis, filming artificial respiration for first aid movie for local Red Cross.

Minneapolis Star-Journal



Third for Lubbock Twenty nine members and four guests of the Hub Cine Club and its women's auxiliary, the Hub Hobby Club, gathered recently in Lubbock, Texas, for the third anniversary meeting of the two groups. A steak dinner, cooked and served alfresco, followed by 1200 feet of selected 16mm. films, comprised the features of the "get together." During the past year, the club has purchased a 16mm. sound projector which is being used regularly for civilian defense and shut in screenings. Membership in each unit has been limited to fifteen.

Fifth in Mount Vernon Members of the Mount Vernon Movie Makers presented their Fifth Annual Movie Night recently in the auditorium of the A. B. Davis High School, in Mount Vernon, N. Y., before a crowd of more than 500 guests. The program included *Awakening*, 1942 Ten Best award winner by Herman Bartel, ACL; *Redouble Trouble*, by Mrs. Walter Bergmann; *Deep South*, by J. O. M. Van Tassel; *A Day At The Zoo*, by Walter Bergmann, ACL; *Vacationland*, by N. William Knight.

All the pictures were in Kodachrome and had disc accompaniment, with the last four the prize winners in the club's annual competition. Mr. Van Tassel was in general charge of arrangements, assisted by Mrs. H. L. Winer, with Mr. Bergmann as master of ceremonies. Mr. Bartel served as projectionist, while James J. Berman, ACL, presided at the double turntables.

S. R. O. in Milwaukee The S. R. O. sign has been over the door at the last two meetings of the Amateur Movie Society of Milwaukee, ACL, according to Eugene H. [Continued on page 313]

HINTS FOR AMATEUR ACTORS

Things to be done or avoided, to make film acting better

K. FOSTER

A WELL acted and smoothly directed amateur dramatic production is the exception rather than the rule, for many beautifully filmed story movies are, frankly, "hammy." This need not be the case, for, while few of us will ever be an Alan Ladd or an Alfred Hitchcock, our work could be improved.

Unfortunately, the popularity of amateur theatricals in the school, church or club has tempted many to apply amateur stage technique to movies—and it does not work out well.

On the stage, the problem is to make actions and facial expressions visible even to those in the last row of seats. If something occurs which cannot be seen clearly by the audience, one uses spoken lines to cover the situation, such as "Be careful, there are fingerprints on that glass!"

In our movie work, we can show the fingerprints in closeup, and our action can be more subtle, thanks to the mobility of our camera. But, on the other hand, we cannot insert a title every few feet; we must pantomime most of our scenes.

Some have an instinct for dramatic timing, acting and expression, but most of us have to cling to simple rules until we become more proficient.

First there is the *speed of our movements.* In general, of course, comedy can be played with more speed and exuberance than can more serious themes, since most amateur comedies depend on funny situations rather than on acting.

But, in most work before the camera, we should act a little more slowly and a little more definitely than would be the case in real life. This decrease in tempo is necessary to make certain that important action will not be missed. In long shots, the action should be slightly exaggerated; but in medium shots, it should be more natural and, in closeups, quite restrained.

In general the rate of motion of the actors, although dependent largely on the mood of the scene, should be fairly deliberate.

Even more important than rate of speed is *accent.* If there is a great deal of activity in a scene, especially if several characters are included, it is most important that the vital action be clearly "pointed" or stressed.

There are several ways of concentrating on the important action. Our eyes are naturally drawn to anything moving; if one character is doing the important business of the scene, the action of the other players should be subdued, so that attention will not be distracted by them.

If a subordinate player pulls out a handerchief or lights a cigarette, he may "steal" a scene from the lead player.

Lighting cigarettes and smoking are overdone in amateur productions. It seems that, when any player is at a loss for action, he will light a cigarette and start puffing, and, strange as it seems, smoking a cigarette is one of the most difficult things to do in a natural and relaxed manner when the camera is going.

Other nervous mannerisms are likely to crop out when we are placed in the limelight. Habitual gestures, such as rubbing one's nose or scratching one's neck, are hard to resist, while our natural tendency to feel awkward about our hands causes us to clasp and unclasp them or jam them into pockets. It is best to decide just what you intend to do with your hands during a scene so that you will not get caught "flat handed," to coin a phrase. All unnecessary action detracts from our aim to *accent only the main action.*

Another method of accenting the important character is to

[Continued on page 306]

16mm. scenes by Kenneth F. Space, ACL

• **Dramatic scenes from amateur movies. Below, accusation and reaction. At right, accident and reaction; character role; silhouette of a few extras, to indicate large crowd.**

PRACTICAL FILMS

The non theatrical movie as used for various purposes

DONALD MAGGINI

SAVE THE REDWOODS

John V. Hansen, ACL, vicepresident of the Amateur Cinema League, recently completed an excellent 16mm. Kodachrome film, made in the forests on the West Coast of the United States. The title of the picture is *Save the Redwoods,* and it includes scenes that were taken up and down the coast from Richardson Grove, Wash., to Crescent City, Calif. Some of the more interesting sequences were filmed in the depths of the forests, where the tall trees all but obliterated the light. Despite such handicaps, Mr. Hansen has succeeded in portraying the character and quality of his subjects, and he defines the growth and flower of the redwoods with admirable exactitude and great charm. The use of light patterns and the choice of compositional effects are unusual and attractive.

The film was made under the sponsorship of the Save the Redwood League, a California organization made up of subscribing members who are interested in the preservation and extension of the present redwood stands. Mr. Hansen has donated this film to the organization, for its use in conjunction with the solicitation of funds from the people at large. The State of California matches every dollar collected, and any contributor who gives over $5000 to the cause has the privilege of naming a tree or a grove in honor of somebody of his own choosing.

• Frames from *Save the Redwoods,* Kodachrome picture made under sponsorship of the Save the Redwood League for use in soliciting funds.

16mm. scenes by John V. Hansen, ACL

WORLD FAMOUS TREE HOUSE

• Scenes in *To Each Other,* United States Steel film that tells story behind "E" Award given the corporation.

NEW INDUSTRIAL FILM

To Each Other, a thirty five minute, 16mm. sound on film production recently released for public showing by the United States Steel Corporation, New York City, derives its title and theme from the closing pledge of the Declaration of Independence. The phrase, "We mutually pledge to each other our lives, our fortunes and our sacred honor," introduces the picture, and it is spoken by Walter Brennan, who portrays the rôle of a veteran steel worker, returned to the mills for the duration of the war. The film tells the story that lies behind the Army-Navy "E" Award that is given to the corporation. Additions to the plants and conversions to war production are shown, and the manufacturing scenes illustrate the production of armor plate, ship plate, bomb castings, shell forgings, pipe tubing, wire rope and other rope products. Shipbuilding scenes show the construction of naval auxiliary vessels, tank landing craft, cargo ships and destroyers. Many important projects are described, and the old steel man concludes the picture with an account of the intensive training program for new employees, including 22,000 women steelmakers, which is being carried on by United States Steel, to aid in solving the manpower problem and to replace the thousands of workers now serving in the armed forces.

PRINCE EDWARD ISLAND FILMS

The long shoreline and marvelous beaches of Prince Edward Island, Canada, figure in many scenes of the three 16mm. travel films distributed by the Prince Edward Island Travel Bureau.

The first of these pictures was made several years ago by the National Parks Association of Canada, and it already has been seen by audiences, both in the United States and in Canada. The second film in this series was made on Kodachrome by O. C. Craswell, an amateur movie maker who lives in Charlottetown on the island. The third film of the group, also on Kodachrome, was produced by Harley H. Bixler, ACL, and it has exceptionally fine color. Together, the three films present a general review of [Continued on page 316]

16mm. scenes by Walter Bergmann, ACL

• Shots in *A Day at the Zoo*, 16mm. color film of youngsters visiting the Children's Zoo of the New York Zoological Park. Children feeding the animals, riding elephants and ponies and investigating farm animals make best possible cine material.

WHY NOT THE ZOO?

A close at hand subject for most city dwellers

WALTER BERGMANN, ACL

WITH the ban on pleasure driving, that automobile trip you intended to take and to film as you went along is out "for the duration." Likewise, that prospective trip to Europe, Africa or Alaska must be indefinitely postponed.

But you can still go big game hunting with your camera. You can get closeups of roaring lions, lumbering elephants and chattering monkeys. You can film shots of young cubs, kids and does feeding. All you need do is to organize a safari to include your family or your movie club. Then, take them on a day's outing to the zoo, and don't forget to take your camera along.

The zoo authorities in New York City and in most cities allow you to take pictures, provided that you keep within the bounds of propriety, stay out of the enclosures and abide by the rules. The animals have not, as yet, made any formal protests that they have been "shot" too often. As a matter of fact, they treat the whole thing with such unconcern and lack of self consciousness that they make excellent subjects.

Before going to the zoo for picture taking, sit down and plan a general outline of what you intend to shoot. Also, try to remember in what directions the various cages and enclosures face, so that you can arrange your shooting schedule to obtain the best lighting conditions.

When you arrive at the zoo, make inquiries as to the time that the various animals are to be fed. A regular feeding schedule is maintained, and different species of animals are fed at certain hours. It is just before and during feeding time that the beasts are most active. After they are fed, they usually go into a corner of the cage and fall asleep. Shots of a lion chewing raw meat, a seal catching a piece of fish on the fly or an elephant tossing around a bale of hay give interesting action.

Some of the zoological parks have special food vending machines, which dispense prepared food in packages that can be fed to the animals. Take a picture of your children buying the food and feeding the animals.

The zoos in some cities stage regular animal acts on certain days and hours. If these shows are staged in the zoo in your city, make sure that you film them, especially if they are held outdoors. While you are filming the animals, do not forget to take some shots of audience reactions.

If your zoo contains a special children's area, by all means visit it and take shots of the youngsters playing with the animals, as this combination is a motion picture "natural." Likewise, if there are elephant, camel, pony or other rides for the children, film them, too. However, be sure to make an entire sequence of the ride. Show the youngsters buying the tickets, getting on the elephant's back, taking the ride and finally dismounting.

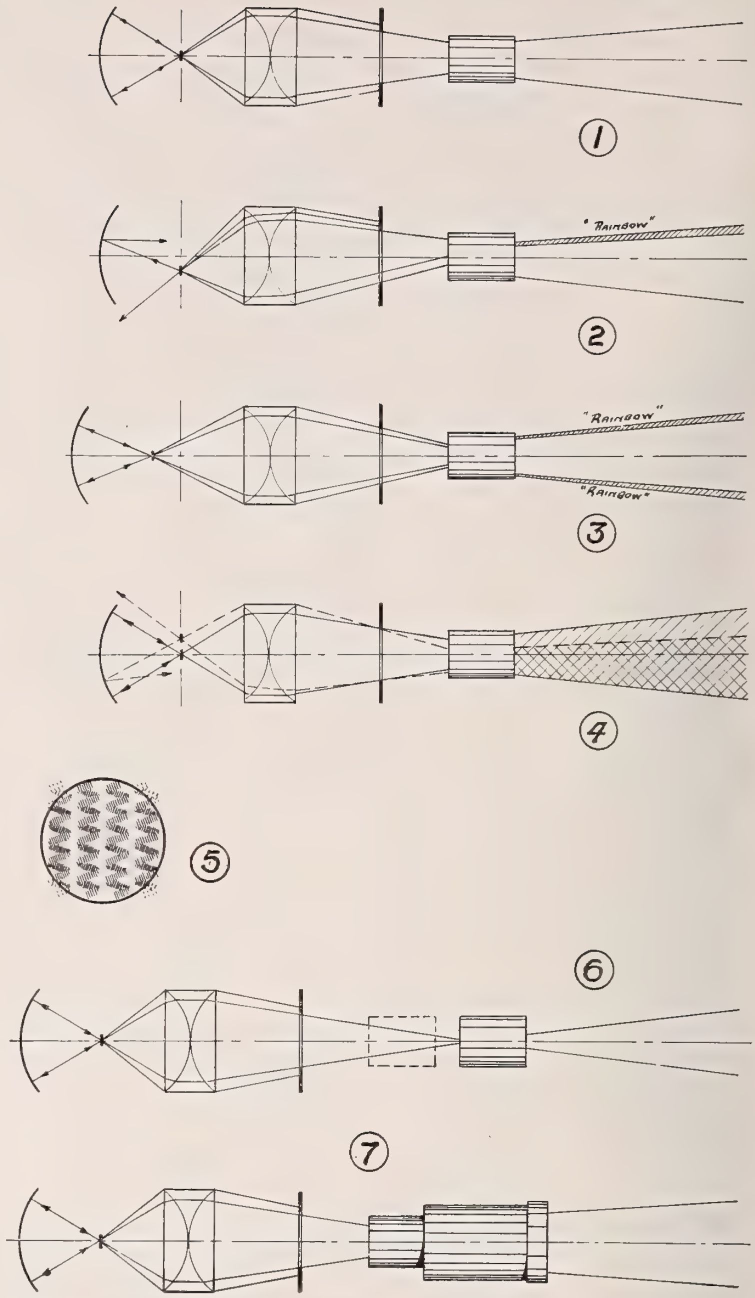
Attempt to work out a sequence for each type of animal that you take, even if the sequence is composed of nothing more than a long shot followed by a closeup. Each species has certain physical characteristics which make it different from all other types of animals. For example, the hippopotamus has

[Continued on page 304]

PROJECTION LAMP LORE

Part III of discussion about construction and use of these lamps

G. A. GAULD, ACL



• Fig. 1. Essential components of projector optical system. Figs. 2 and 3. How a "rainbow" may appear. Fig. 4. Uneven lighting as result of displacing lamp. Fig. 5. How filaments of properly aligned lamp appear. Fig. 6. Possibility of "rainbow" with wrong type of long focus lens. Fig. 7. A type of long focus lens supplied by projector manufacturer.

AN EFFICIENT projection lamp alone is no guarantee of efficient screen illumination. To secure a uniformly brilliant picture at all times, it is essential to understand the function of a projection lamp as an integral part of the optical system of a projector.

In the ordinary way, trouble with the optical system is rare; it is carefully designed; the parts are fitted accurately and in such a manner as to make their replacement almost foolproof should the need arise. Still, things *do* sometimes go wrong, and, during the present emergency, two conditions may arise which may lead to trouble if the projectionist knows little about the design and construction of his machine.

Firstly, projection lamps will become increasingly difficult to obtain, particularly any one specific lamp for a given make of projector. The nearest alternative offered may have to be accepted as a replacement. The lamp may be of a similar type, but the base fitting may have to be altered. For this or other reasons, the filament may be thrown out of its correct position, and difficulty may be experienced in adjusting it to secure even screen illumination.

Secondly, projector owners who, hitherto, have never gone beyond the confines of their own cinema at home may have volunteered their services to give shows to the troops or other organizations arising out of the war. The club room show will mean a larger screen, increased illumination and a projection lens of greater focal length. The projector cannot be "hotted up" to meet these conditions without a proper understanding of the optical system.

The essential components of the optical system are shown in Fig. 1. Rays of light emanating from the filament in the direction of the condenser are "gathered up" by the condenser and concentrated into a convergent beam which passes through the gate and into the projection lens. Rays of light emitted in the opposite direction are thrown back along their original paths by the concave reflector and so reach the condenser as if they were rays of light *directly* emitted by the filament. To fulfill this function, it is clear that the surface of the reflector must be spherical, with the filament located at its center of curvature. The shape and nature of the convergent beam leaving the condenser depend upon its focal length and the position of the filament in relation to it. The physical dimensions of all the parts which go to make up the optical system are designed to give the most efficient results for the particular projector under consideration. Consequently, it follows that any displacement of the filament from its designed location will result in a deterioration of the screen illumination. The symptoms are reduced, but even, illumination, uneven illumination or the appearance of "rainbows" on the screen.

Let us deal with the first and last "symptoms" first; they go together, whereas the problem of *uneven* illumination has another explanation. All are the result of the same cause—misalignment of the filament.

The lenses of a condenser are not corrected for aberration; it is unnecessary. The different wave lengths of light emitted by the filament do not converge through the condenser to exactly the same degree. In the middle area of the beam, the rays overlap one another, and the resultant light is white. This overlapping cannot take place around the "edges" of the beam, and the faulty optics of the condenser are disclosed by the "rainbow" which encircles the round beam

[Continued on page 310]

ON THE UTAH TRAIL

How we recorded it and timed film with accompanying music

AL MORTON, ACL

ONE of the prettiest spots on earth, and you can quote me on that, is the Zion and Bryce Canyon area of southern Utah. Nature has really outdone herself there, and, as if the majestic grandeur of Zion and the intricate and sometimes grotesque formations of Bryce were not enough, she has lavishly decorated them with unbelievable arrays of color. It is a veritable paradise for the color filmer and, if one were to spend every vacation there for the rest of his life, he could never exhaust its possibilities.

That is not an advertisement for the local chamber of commerce but, instead, a rather enthusiastic description to enable you, if you can, to visualize the beautiful area in which our cine musical, *The Utah Trail*, was filmed.

The Utah Trail is almost precisely what the title would indicate and, as an introductory title explains, a presentation of some of the gorgeous scenery of Utah. That our choice of locale was a good one has been repeatedly shown by the great number of professional pictures made recently in that and adjacent territory. If you have been fortunate enough to see any of these films, I should not be at all surprised if you had resolved to pack up and "hit the trail" to Utah as soon as conditions permit.

My wife and I call *The Utah Trail* a cine musical because it is a combination of movies and music so put together and interwoven that each one supplements the other. We have found this sort of technique a most delightful way of bridging the gap between silent pictures and talkies. A dual turntable and phonograph records supply both the instrumental and the motivating music.

The addition of suitable music will add much to the presentation of any amateur movie because, in addition to appealing to the sense of sight, you also appeal to the sense of hearing. Obviously, the ultimate in such a combination of pictures and music would be to have the one supplement the other to the extent that the movie scenes actually illustrate thoughts conjured up by the words and music. Naturally, given scenes must appear on the screen at the proper moment to obtain the full benefit of the combination, and here is where most of the hard work comes in.

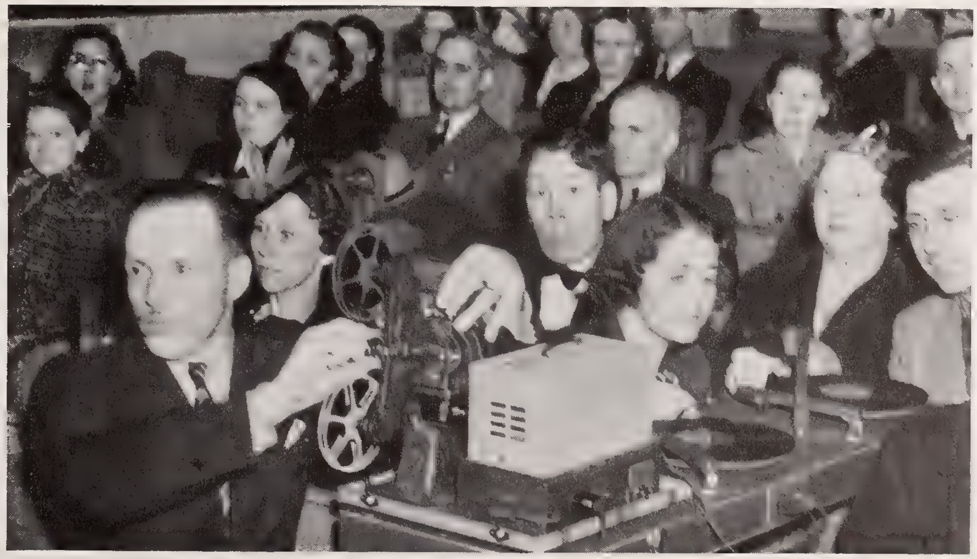
Extreme care had to be exercised in cutting our footage, to time it to the music, and it pains me even to think of how many splices we made as we trimmed it and tried it, and trimmed it and tried it again and again, before we were satisfied. We had to bend over backward to keep from cutting any of the scenes too short, because frames cut away cannot satisfactorily be replaced if they contain action. Such a procedure is a sure way of producing stop motion.

A lot of trouble? Perhaps, but we think that it was worth it. Those who film on 16mm. and who have access to sound on film might disagree, but we fellows who use 8mm. must get our synchronized [Continued on page 311]

• At right, frame enlargements from *The Utah Trail*, 8mm. movie synchronized with music by author. Below Al Morton, ACL, at projector and Mrs. Morton operating dual turntable.

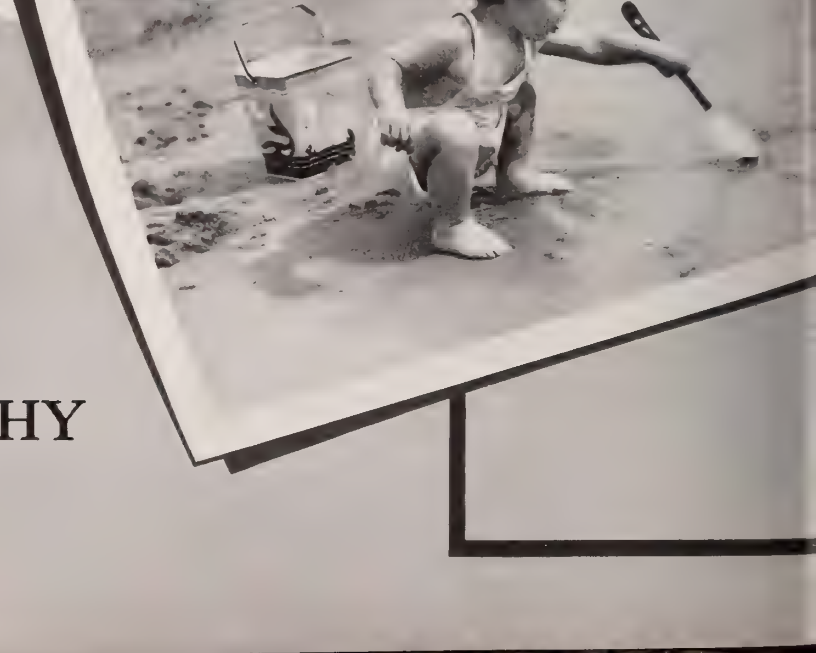
The
UTAH
TRAIL
ZION
NATIONAL
PARK

L. Clyde Anderson



Complete the pictur
shoot i

COLOR compl
ture, whether it's
"still." His loved
he'd like to see th
and Dad, tanned
after their summ
den . . . that little
eyes seem to get
time . . . young



KODAK research has
made COLOR PHOTOGRAPHY
a part of everyone's life

for him...
full color!

e pic-
e or a
ust as
other
owing
e gar-
hose
ll the
ink-

cheeked and lovely as ever.

It's true there's not an abundance of film, but you may be able to obtain enough to record the really special occasions. So take the pictures you know your Service man will enjoy the most. . . . Eastman Kodak Company, Rochester, N. Y.

TANDOUT GIFTS FOR MEN IN THE SERVICE

GLORIFY the "snapshot visit" from home; surprise *your* man in the Service with a half-dozen sparkling KODACOLOR SNAPSHOTS. Kodacolor Film, you know, may be used in an ordinary roll-film camera (even a Brownie, in bright sunlight) for full-color snapshots, printed on paper.

FOR his pocket . . . a KODAK MINICOLOR PRINT, in the 2¼ x 3¼-inch size. These full-color prints—made by Eastman—reproduce all the natural beauty and brilliancy of 35-mm. or Bantam Kodachrome transparencies. Your Kodak dealer will order them for you.

Complete the pictur

KOD

made COLOR PHOTOGRAPHY

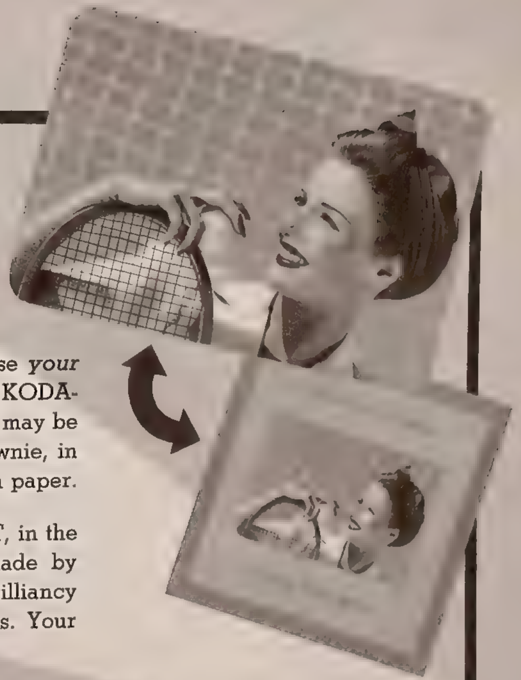
a part of everyone's life

Complete the picture for him... shoot in *full color!*

COLOR complete the picture, whether it's a ovie or a "still." His loved os just as he'd like to see them. Mother and Dad, tanned a glowing after their summer the garden . . . that little felw whose eyes seem to get ber all the time . . . young My, pink-cheeked and lovely as ever.

It's true there's not an abundance of film, but you may be able to obtain enough to record the really special occasions. So take the pictures you know your Service man will enjoy the most. . . . Eastman Kodak Company, Rochester, N. Y.

STANDOUT GIFTS FOR MEN IN THE SERVICE



GLORIFY the "snapshot visit" from home; surprise *your* man in the Service with a half-dozen sparkling KODACOLOR SNAPSHOTS. Kodacolor Film, you know, may be used in an ordinary roll-film camera (even a Brownie, in bright sunlight) for full-color snapshots, printed on paper.

FOR his pocket . . . a KODAK MINICOLOR PRINT, in the 2¼ x 3¼-inch size. These full-color prints—made by Eastman—reproduce all the natural beauty and brilliancy of 35-mm. or Bantam Kodachrome transparencies. Your Kodak dealer will order them for you.

KODAK research has
made COLOR PHOTOGRAPHY
a part of everyone's life

The Clinic

Technical comment and timely topics for the amateur

KENNETH F. SPACE, ACL

Wipe effect A very interesting cinematic effect may be obtained by movie makers who have the simple type of commercial titler that provides one hinged upright section holding a supplementary lens and another upright which holds the small title card of the typewritten style. When he uses such a titler, the filmer is told to set his camera at a focusing distance of twenty five feet. This setting, when used with the supplementary lens, will mean sharp focus at the few inches distance at which the title card is placed. A moment's thought will also reveal that a focus that is set at twenty five feet would also be good for the average outdoor scene.

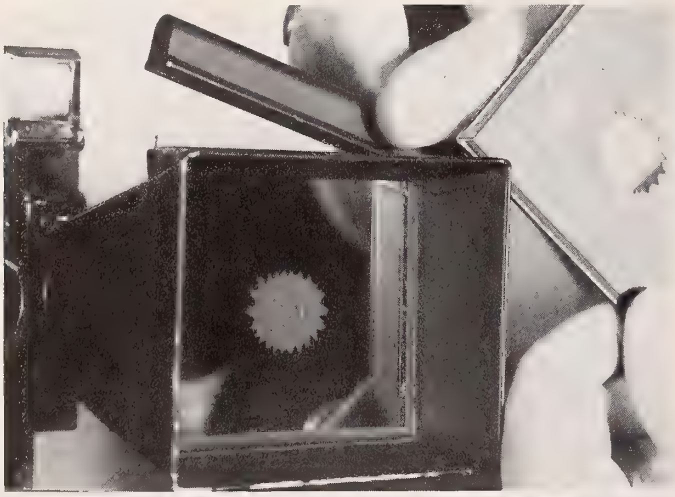
Putting the two ideas together, we suggest that you try this "stunt." Decide on a title, print or type it and put it in place. Then take the entire titler with the camera mounted on it outdoors and select a scene of suitable type that would require an exposure equal to that required by the title card. Start the camera running and, as soon as enough footage has run to film the title properly, flip down the supplementary lens and the title easel and continue filming so that the scene behind the easel will be revealed. You had best put your "gadget" on some solid support so that there will be no wriggling during the time that you are doing this manipulation. You should also take care that neither your fingers nor their shadows show in the scene itself. A few practice tries will help you to get the proper smoothness.

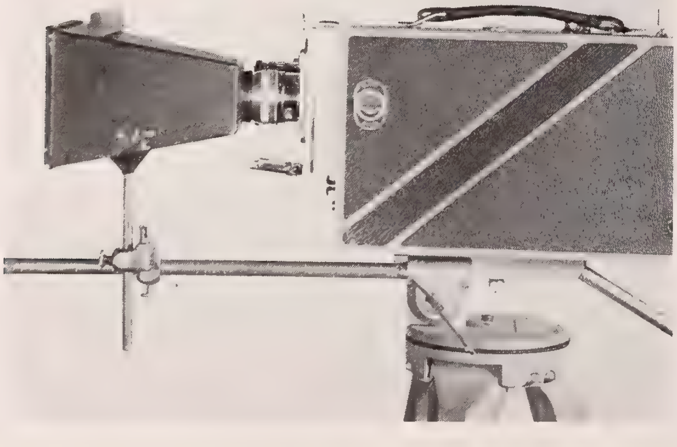
The reason for selecting the scene to match the exposure of the title is to avoid need of changing the diaphragm between the title shot and the scenic shot. A change would be difficult to accomplish. If you use a medium toned background for your title, it will readily match the average sunlit outdoor view. The effect of this "stunt" on the screen is that the title wipes into an actual scene of action, and this method is one of the few ways of accomplishing that effect without elaborate equipment.

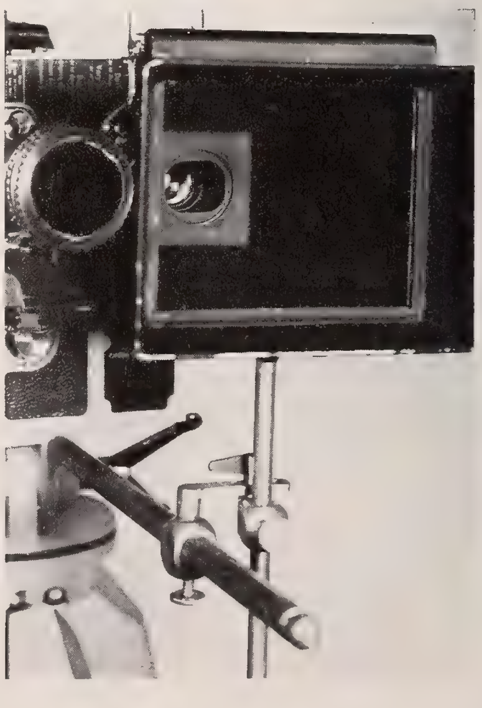
Matte box lens shade Advanced moviemakers will welcome the matte box designed by Kendall T. Greenwood, ACL, which is shown below. The basic parts are of metal, the supports being made from solid rods and the box itself constructed from galvanized metal or of some lighter type, such as tin. The matte box is three by four inches at its larger opening, and it narrows down to one and a half inches square at the end toward the camera. A slot is cut in the top of the box, about one inch back from the front end, for the insertion of masks of various types, and it is a good idea to provide grooved guides on the bottom and sides within the matte box, to hold the masks steady when they are in place.

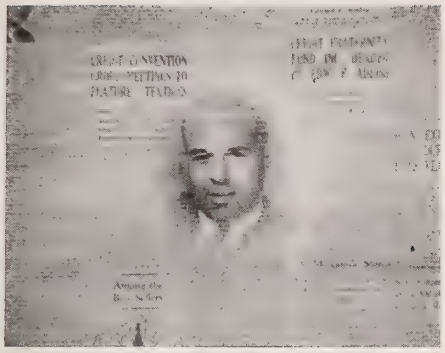
The rear opening, as shown below, is seven sixteenths of an inch in diameter, to fit over the regular one inch lens. At a spot about one and a half inches back

• Matte box and lens shade designed by Kendall T. Greenwood, ACL. Below, side and front views of box and supports. Top, left, cap over slot is removed to insert mask.

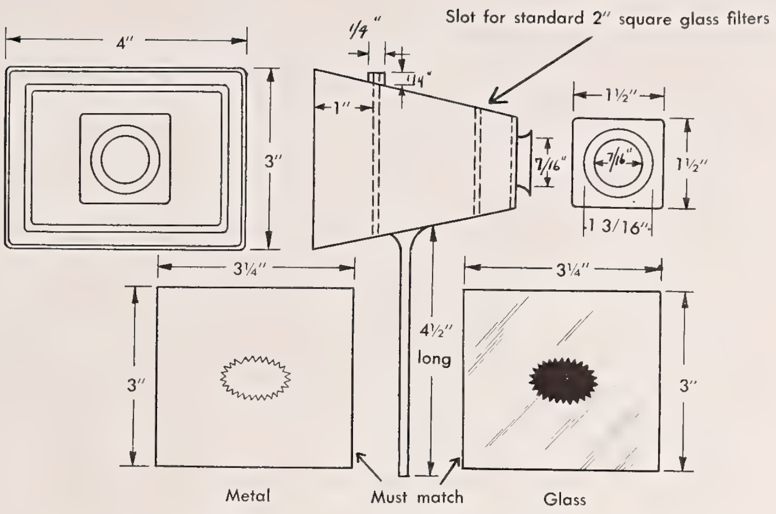








• **Above, trick effect achieved with matte box described here. Right, plan for box and for set of masks to get vignette double exposure shown in frame enlargement above.**



from the front edge of the box, one of the supporting rods is soldered in place, as shown in the illustration. The rod should extend down some four and a half inches, so that it will pass another rod which extends from the front of the tripod. This second rod is held by threads which enable it to be screwed into the socket that is provided on the make of tripod shown here. The two rods are positioned by a simple angle of metal, whose extremities are equipped with screw tighteners which grip the rods when they have been adjusted.

In the drawing, a slot is indicated for filters. The slot is similar to that used for masks, but it is placed nearer the camera lens, to accommodate the standard two inch square filters.

Attention might be called to the matching masks that are shown in the middle picture. A frame enlargement of a scene shows the double exposure effect that may be obtained with the matching masks. Many other variations are possible.

Mr. Greenwood writes, "When this device is to be used as a matte box, it should be lighttight; therefore, the lip on the back plate fits snugly around the one inch lens. Other plates, interchangeable with this one, should be provided for a snug fit with the other lenses to be used. The cap over the mask slot keeps out light, and it is put in place after the matte is inserted. A similar cap should be made for the filter slot if one is provided. I prefer round rods for supports because, through their use, any adjustment is possible.

"I presume that it would be better to line the box with black velvet than to use flat black paint as I have done; the paint, however, is entirely satisfactory. If one has a tripod other than the type I use, some sort of flat plate would probably be needed to hold the horizontal rod, the plate to be fixed under the camera. However, since minor differences in cameras and tripods will be found, it would be best if the movie maker would adapt the plan for the supports in any way that would suit his needs."

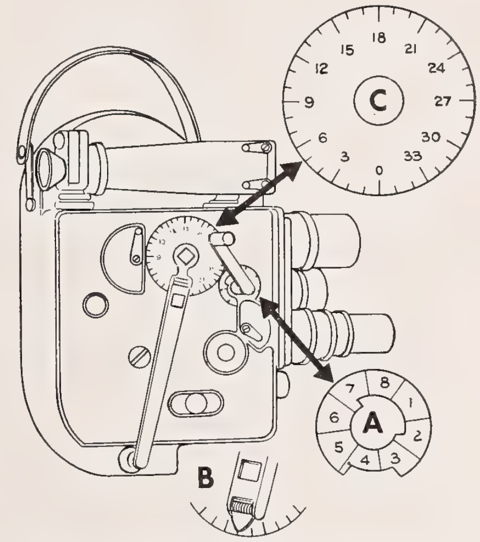
Frame counter

From Charles Rose, ACL, comes the following suggestion regarding a simple and inexpensive, but accurate, frame counter for his particular make of camera. Mr. Rose writes, "A firm piece of paper was cut exactly to the shape and comparative size as shown in Fig. A of the illustration, and it was pasted to the face of the camera around the keyway of the hand wind. To use it, I insert the handle for back winding and count the number of revolutions it makes as the camera is operated, the handle forming the pointer. As each numbered section indicates one frame, the total number of frames is counted with accuracy, depending somewhat upon the movie maker's ability to catch the number of revolutions made by the revolving handle, the movement of which is quite rapid, being five complete turns for one foot of film.

"My later improvement on this idea is shown in Figs. B and C. Fig. C is a circular disc with a diameter of one and five eighths inches, which I pasted around the cranking axis, as shown. The cranking handle is placed in position for winding the camera. A small pointer is fashioned from a flat piece of triangular shaped metal, as shown in Fig. B. The base of the pointer is slightly curved into a U shape, and it is forced under the spring that is exposed on the handle when it is in cranking position. The apex of the piece of metal now forms a pointer; yet, when the handle is replaced to its normal holding position, this addition is not conspicuous.

"The disc is calibrated by setting the handle in cranking position and operating the camera by the single frame release while marking and numbering the corresponding part of the disc each time the crank moves. The handle moves fairly slowly when the camera is operated. Hence it is easy to count the frames on the dial. On a disc of the size used here, there is room for exactly thirty six marks or frames, and, for the usual fade, wipe or dissolve of forty frames, the handle goes just a bit beyond one complete revolution. Of course, the cranking handle is left in cranking position when one operates the counter.

"For the purpose of getting an accurate count on the number of frames that are wound *backward* for a wipe or dissolve, I still use the disc shown in Fig. A, since disc C cannot be used for that purpose."



• **Frame counter designed by Charles Rose, ACL, for use with backwind and cranking handles of his movie camera.**

Wet splices

Good splices that are made either by the "wet" or "dry" methods will hold in a completely satisfactory manner. For those who are not familiar with the difference between these methods, we might say that the "dry" method means scraping the film emulsion of a portion of the film to be joined, by using the friction of the scraper against the film surface, while the "wet" method involves first moistening the area of film to be scraped, so that the emulsion will be softened and thus will come away from the base more easily when it is scraped. Both methods are good, but those who use the wet method must remember one thing in particular. Even

[Continued on page 317]

Soundies

PARADE OF MUSICAL HITS

16 MM. Sound Films—100 Ft. Lengths

Featuring outstanding orchestras and headline performers. 18 titles, including:

I AM AN AMERICAN sung by Carolyn Marsh
MINNIE THE MOOCHER with Cab Calloway
EL RANCHO GRANDE starring Barry Wood
COMES THE REVOLUTION—Willie Howard
TYING APPLES ON A LILAC TREE—Alvino Rey Orch. with Four King Sisters
LET ME OFF UPTOWN—Gene Krupa Orch.
K. P. SERENADE—Hoosier Hot Shots

SALE PRICE: $7.50 per subject
Dealer Discount Available

Note: for non-theatrical use only.

WALTER O. GUTLOHN, Inc.
25 West 45th St., Dept. M-8 New York 19

16mm SOUND on film

Recording Studio and Editing Facilities

BERNDT-MAURER RECORDER

GEO. W. COLBURN LABORATORY
995-M Merchandise Mart Chicago

WRITE US FOR PHOTO EQUIPMENT

Nationally known new and used cameras, lenses and photographic equipment at lowest prices. Old equipment accepted in trade.

CAPITAL CAMERA EXCHANGE

Largest Stock of Cameras and Equipment in the South.

1003 PENNSYLVANIA AVE. N.W., WASHINGTON, D. C.

CARY GRANT

in "The Amazing Adventure"

from E. Philips Oppenheim's Novel

Only Cary Grant Feature in 16mm.

ASTOR PICTURES CORP.
130 W. 46th Street New York, N. Y.

A *New* CASPECO

All Metal Movie Tripod That Can Take It! Rigid and sturdy, CASPECO Tripod gives rock-steady pictures. Full pan-tilt head locks firmly at a turn of the handle. Tilt top allows camera to point straight down for title making, etc. Legs lock securely at any height by a simple twist; this special patented design was originated by Caspeco. Tripod extends to five feet in height. Beautiful chrome finish.

FOR 8 OR 16MM.

$16.50

CAMERA SPECIALTY CO., INC.
48 W. 29th STREET NEW YORK, N. Y.

Why not the zoo?

[Continued from page 297]

an enormous mouth, the elephant has a trunk which he uses for a number of purposes and the kangaroo has very large rear legs and a heavy tail. By concentrating your closeups on these physical differences, you not only increase the interest in the picture, but you make it educational as well.

The use of a telephoto lens helps in building up good sequences. If you have a vantage point from which to film your subject, you can remain there, both for the long shot and for the closeup, if you first shoot the long shot with your regular one inch lens and then switch to the telephoto lens for the closeup.

In one picture, a group of mountain goats was first filmed with the standard lens; then they were filmed again with a telephoto lens, to pick out a young kid feeding. This sequence proved to be quite effective. A telephoto lens is also very handy if you desire to take shots of animals that persist in staying in the rear of a large enclosure, but it must be used only with a tripod.

Be on the alert for unusual action shots. If you notice a crowd gathering in front of one of the cages or enclosures, hurry over to find what is attracting so much attention. Probably something unusual is happening, and it will be just the kind of action for which you are looking.

Most of your shots will not create difficult lighting problems, but do not attempt to film any of the animals in the back part of cages if they are in subdued light.

If you use a light meter, abide by its reading. If you do not use one and have any doubt as to the adequacy of the lighting, forget about taking the picture; there are many other shots that will be available under more favorable lighting conditions. If an animal is asleep or is just resting, the chances are that the picture will not be very interesting anyway.

The enclosures which attempt to simulate the original surroundings of the animals present many problems to the filmer. In the first place, on warm, sunny days, the animals usually lie down or stand in the shade under the trees and stay there practically all day long. Then it is difficult for the filmer to decide whether to take the picture or not. If he elects to try the scene, he is confronted by the problem of determining what opening to use. The answer to that question is that he is primarily interested in the animal, so that he should expose for the beast and let the rest take care of itself.

In the second place, animals that are penned in a large enclosure usually congregate in the back part of it, making it quite a task for the filmer to get good closeup shots. Here the telephoto lens again is the answer.

In the third place, the animals usually blend in with the native surroundings of the enclosure, thereby making it difficult to pick them out. If there is no contrast between the animal and the background, it is better to give up the shot and to save your film.

You may get a number of titles for your picture from the signs in the zoo. Utilize as many of the signs as you can. However, some of the animal shots will give you an opportunity to inject a little humor in your titles; so, you may want to prepare a number of your own captions. For example, such titles as *I'd walk a mile for a —* could be used to introduce the camel sequence; *Jackass in a sports coat* could introduce the zebra; and *Dumbo's Daddy*, the big elephant.

Further humorous effects can be obtained by having the animal speak through the titles. In a monkey sequence of a zoo film, one little fellow came to the front of the cage and then turned his head as if he were calling to his mates. A title was inserted which read, "*C'mon fellers, get your picture taken.*" In the same sequence, just before a monkey started to scratch himself, the title, "*Aw, go scratch your fleas,*" was used. In another section of the same film, two kangaroos are seen sitting on their tails, appearing to be conversing with each other. A title was inserted, "*Let's play leapfrog,*" and the shot that follows shows one of the kangaroos leaping over the other's back.

To round out the picture, some thought should be given to opening and closing scenes. The main entrance gate of the zoo, including people entering, makes a good opening scene. However, take the shot from inside the park, with the people walking toward the camera, or it may appear as if they are going out. A good final scene is a shot of the people leaving the park, walking away from the camera and passing through the gate. However, there are other possibilities. For example, a shot of the back of a large hippopotamus, slowly walking away, was used for the closing scene in one zoo picture.

Selecting the proper music records for the accompaniment to the picture presents the final problem. Records of such music as the *Carnival of Animals* by Saint Saëns (Victor) and *Animal Pictures in Music* (Decca), which come in multi record albums, supply appropriate selections for animal scenes. Marches, such as *Babes in Toyland*, and selections by Barnum and Bailey's Circus Band are also suitable.

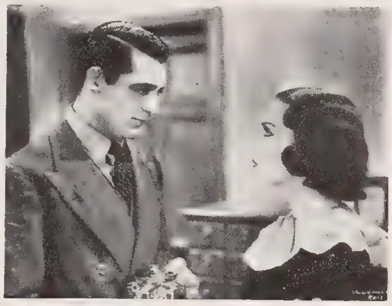
Films you'll want to show

Non theatrical movie offerings

■ *Slow Poke,* one reel, 16mm. sound on film, black and white, running ten minutes, is released by Skibo Productions, Inc., 130 West 46th Street, New York City. This comedy with music features Stepin Fetchit, the original Lazy Bones. Step's wife gets a chance to sing on the radio, and he is so busy rocking on the front porch that he almost forgets to tune in. When she returns, several new labor saving devices are on display.

■ *K. P. Serenade,* one reel, 16mm. sound on film, black and white, running three minutes, is released by Walter O. Gutlohn, Inc., 25 West 45th Street, New York City. This entertaining glimpse of Army life has a musical setting, and it features the Hoosier Hot Shots of national barn dance fame.

■ *Captain Caution,* nine reels, 16mm. sound on film, black and white, running eighty eight minutes, is distributed by Post Pictures Corporation, 723 Seventh Avenue, New York City. Victor Mature, Leo Carrillo and Bruce Cabot are cast in this exciting tale of the War of 1812. The film is based on Kenneth Robert's book by the same title, and it concerns the adventures of the bark *Olive Branch,* its cargo and its crew, headed by the pretty daughter of the dead captain.



■ *The Amazing Adventure,* feature length, 16mm. sound on film, black and white, running seventy minutes, is released by Astor Pictures Corporation, 130 West 46th Street, New York City. This film tells the story of a wealthy young man whose dissatisfaction with life prompts him to make a wager with his doctor that he can forsake his fortune for a year and earn his own way unassisted. It is based on an E. Phillips Oppenheim novel.

■ *Warriors of the Sahara,* one reel, 16mm. sound on film, black and white, is released by the Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago. The noted archeologist, author and explorer, Count Byron De Prorok, made this film on a visit to the land

I PAY CASH!
for cameras
or
projectors

Trot it out and send it in, you're the guy who'll surely win, Bass pays pronto, and with glee . . . try it now and you will see.

Charles Bass President

I Buy, Sell and Trade
ALL MAKES OF MOVIE CAMERAS
AND PROJECTORS
WRITE DEPT. C

Bass Camera Co.
179 W. MADISON ST., CHICAGO, ILL.

Kodachrome
MAPS·Charts·FINE TITLES
Geo. W. Colburn Laboratory
Special Motion Picture Printing
995-M Merchandise Mart, Chicago

CASH IN ON WARTIME PHOTOGRAPHY
—while preparing for sound future careers! Trained men and women photographers are needed now more than ever before. Qualify at largest, oldest school that has trained many of today's most successful photographers. Over 450 N.Y.I. trained men winning promotion, higher pay in photo divisions of Armed Service. Resident or home study courses. Big FREE book gives details. N. Y. INSTITUTE OF PHOTOGRAPHY, Dept. 105, 10 W. 33 St., New York 1, N. Y.

COMPLETE RENTAL LIBRARY
16mm. Low Rates 8mm.
Send 10 cents for NEW Catalogue
Bigger than ever.
NATIONAL CINEMA SERVICE
71 Dey St. New York WOrth 2-6049

NEWS of the WORLD

SOUND
FOR YOUR FILM

FOR EXCELLENT WORKMANSHIP—WE MAINTAIN SKILLED TECHNICAL STAFF, COMPLETE STUDIO FACILITIES AND BERNDT-MAURER EQUIPMENT.

Price List Free on Request

SPOT FILM
PRODUCTIONS, INC.
339 EAST 48 STREET N. Y. C.

of the veiled Tauregs. Scenes of the ancient tomb of the fabled white queen of the Sahara, Tin Hinan, are included in this travelog.

Hints for amateur actors

[Continued from page 295]

arrange the action so that he will be somewhat nearer the camera than are the others. Do not allow another actor to cross the scene in front of him.

If players whose action is to be equally important are placed in front of the camera, facing each other, our attention will be equally divided. It will shift from one to the other, depending upon whose action is the more interesting. If one character is to be more important, the camera can be moved so that it is turned almost full upon the face of the important player, while only the side of the head of the less important character is seen.

Sometimes we might have a general group scene, such as a dinner party, in which no particular player is to be featured. In this case, we can have groups of twos, one person on either side speaking diagonally across to another on the opposite side of the table, tying the scene together by their conversational gestures. Such a scene should not be very long.

Any scene should be carefully analyzed by asking oneself the question, "Is all the action necessary to the development of the story?" Extraneous action should be discarded.

Entrances and exits of players should be watched if confusion is to be avoided. Two rules will cover most cases. First, if one of the players exits at the right of a scene and is next shown entering another room, he should enter the second room from the left. Otherwise, the spectator receives the impression that the actor turned around between scenes. Second, when a player leaves a scene and then returns to it, he should enter from the same side. If the entrances of returning players do not correspond to their exits, it appears that a complete circle has been made outside the visual field.

Some actors portray emotion best with the hands, others with facial expression, but the best results are obtained, of course, by a proper blend of facial and physical movements. We should study people about us and also analyze our own instinctive reactions to various feelings. As a starter, let us outline a few emotions as a guide upon which more can be built as the player or director may wish.

In *anger*, for example, we find the body stiff and tense, the arms at the sides, with fists clenched and the head held high. The lips are drawn tight or slightly sneering, and the eyes are either wide or flashing.

In *sorrow*, the body is slouched and limp, the arms and hands hang loosely, the head is down and, if the actor walks, he does so with dragging feet. The facial expression shows lips closed and eyes dull, even partly closed.

In *sympathy*, the body is relaxed, leaning slightly toward the object of sympathy. The face is nearly normal, but the eyes are narrowed slightly.

In *fear*, the body is bent somewhat, the hands are restless and perhaps held near the face, the eyes are staring or half shut and the mouth is twisted or open.

All these characteristics are exaggerated in description and must be played with some restraint, or they are burlesqued. Above all, players should not "mug" or grimace.

A player should never look directly at the camera. When we see a motion picture, we have the feeling of looking into the lives of others, unobserved by them; but, when a character looks at the camera, he appears to look directly into the eyes of everybody in the audience, and the illusion of detachment is completely lost.

Each scene should be rehearsed a number of times with the camera running, but empty, so that the sound will become familiar to inexperienced actors. Too many rehearsals, however, may result in stiff and mechanical performances. A truly spontaneous spirit is lost by the constant repetition of action.

In dealing with children, we have a somewhat different problem. The best approach in the case of children is to interest them by representing the picture as a game. Tell them the story of the scene and ask them how they would act under the circumstances. If their ideas are not too far wrong, let them play their scenes as they wish. If they are not old enough to reason, depend upon their imitative natures in following what you enact for them. Most children like to "play act," and their performances will often prove to be amazing.

The two greatest difficulties in filming children are their tendency to peek toward the camera and their habit of shifting from one foot to another when they are filmed alone. They seem to be unable to realize that even a fleeting glance toward the camera will register, and they believe that they can look at it without being noticed. Only a close watch will prevent them from looking at the camera; if a few trials fail, the children may be told either that it takes them at least a second to glance at the camera, and in one second *sixteen big pictures* were taken of them peeking, or that everybody is trying to make the scene *good* and they (the peekers) are spoiling it. "Bawling out" is seldom as successful with children as is appealing to their pride and sportsmanship.

If they are inclined to shift or to "teeter" about, tell them to pretend that their feet are fastened to the floor. Some object against which they can press lightly, without leaning, will steady them mentally, and this device is good if it does not look too artificial.

A good director must be possessed of a highly imaginative and artistic mind, yet he must also be alert to the technical and mechanical problems of production. Even though he may not be the cameraman, he should know the limitations and possibilities of the equipment being used. In this connection, he should remember that the moment that camera technique becomes strained or obvious, it has failed in its purpose.

He should, of course, familiarize himself thoroughly with the scenario so that he will know not only the action to be filmed, but also the motivating factors behind it. He will thus be able to simplify the interpretation of the material, to streamline it to essentials.

The director should never speak to a player during the filming of a scene, but he should plan and rehearse it sufficiently in advance of filming; then, if something goes wrong, he might say, "Okay, now, let's shoot it just once more for luck." He should never storm about impatiently.

In planning all action, he may demonstrate the business, but his suggestions should be fairly general, so that the players will have a chance to express themselves through their individual characterizations. He must be willing to discuss portrayals with all members of the cast, but his decisions must be final and respected.

This aspect of the director being "boss" is very important. Sideline spectators or other players should either be restrained from cutting in with remarks or suggestions or should be asked to leave the scene. Multiple directions not only irritate the responsible director, but they also confuse the player. The situation may sometimes cause "fireworks," but the unofficial person who knows "just how it should be done" must be eliminated. He may be told as a last resort that he is correct but that the camera will not see it as he thinks.

In addition to all else, a good director must be possessed of almost superhuman patience, for patience is the only thing that will keep a group working smoothly and harmoniously together to the end of a production.

Much has been and will continue to be written about makeup for the amateur—and most of it can be ignored. Practically all of it has been based on Hollywood practice and, as such, has little in common with our problems.

In Hollywood, if a young male or female star is cast in a film that requires that he or she look aged, highly trained makeup men spend hours in the transformation. Having no star system, we get an aged person if we need one.

Wigs, false mustaches and beards look ludicrous on youthful persons who do not have the necessary acting ability to complete the deception. Nor do we have the problem of keeping an aging star looking like a juvenile. Our purpose is to present ordinary people in lifelike situations, and to do this we should find people to fit our parts. Of course, minor facial blemishes are not desirable on the screen, but in the case of black and white filming, the application of the common "sun tan" face powder will cover up most of these. The light shade should be used on women, the darker on men. This powder goes on as a liquid and then dries, leaving a smooth, satiny surface nicely adapted for movies.

If we are using high speed film indoors, we know that it records red more lightly than we are used to seeing it visually; so, the lip rouge should be quite dark. In fact, a brown eyebrow pencil used on the lips instead of red is even more satisfactory.

If makeup is used, it is very important that it be applied about the neck and ears, so that no line of tonal difference can be seen. The hands must also be made up so that, if a hand is brought up to the face, there will be no contrast between a chalk white hand and the "sun tanned" face.

If the player has a real coat of even tan, no makeup will be required.

Even Hollywood makeup is becoming more conservative, as a glance at films of a few years ago will illustrate. The trend is toward naturalness.

If you add music

[Continued from page 293]

you, because rarely does a title really describe the music. On the other hand, you may find that a selection hidden under something ambiguous, such as *Opus 12, No. 3,* has just the right flavor. So don't go by titles. Listen to the music and imagine the scenes that it is to accompany. You will find music completely filled with changes in mood, which is one reason why it is called the "language universal," and you will also find it full of surprises. You may think that a piece is appropriate, but, when you combine it with the picture, you may be surprised by a sudden change in volume and crashing chords which will be incongruous with the mood of the scene on the screen. A splendid film can be wrecked by the wrong music, and even the right music can be ruined by lack of taste in playing the records.

Keep the volume control *down.* In an amateur show, the patrons reserve the right to talk about the scenes and the producer, so don't make it necessary for them to shout. Likewise, by turning the *tone* control lower, the scratching of the needle against a record will be minimized, and the lower frequencies, receiving more emphasis, will be more pleasing.

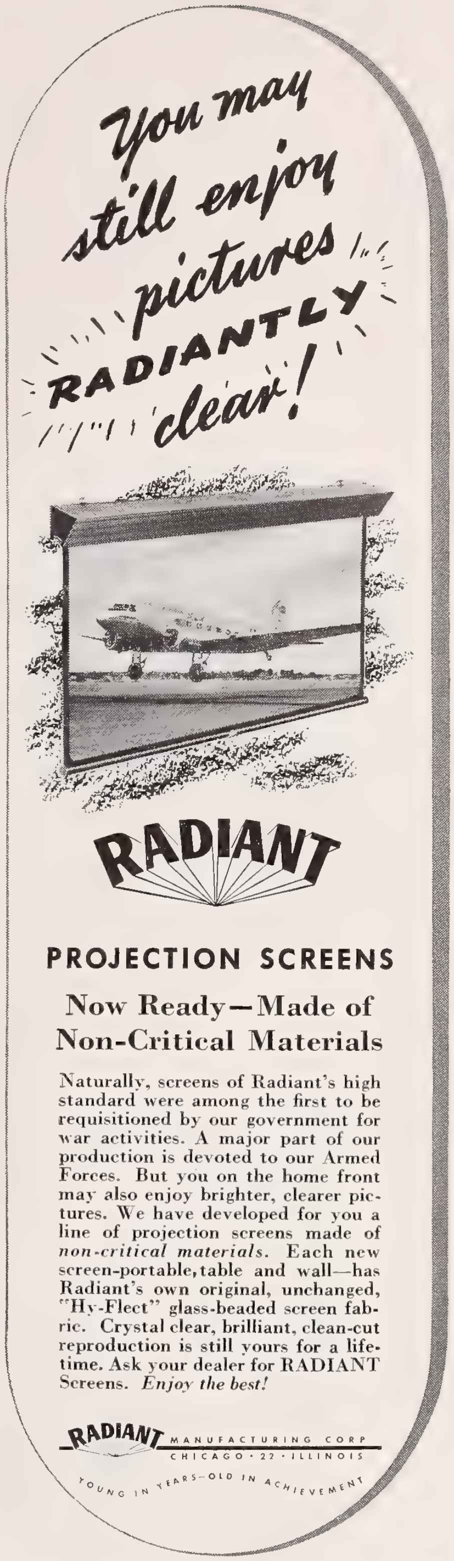
If the volume is ordinarily low, you will have a chance to build up a climax, by increasing the volume. By diminishing the volume, you will add greatly to scenes which indicate a calm mood. However, don't become a "control jiggler" and constantly switch from loud to soft. Establish a proper volume level, remembering that those seated nearer the screen will also be nearer the loud speaker, so don't blast them with music. Play the music and try the different chairs yourself, for, if you arbitrarily decide that the music must be loud enough to please you at your customary seat by the noisy projector, you will have a dissatisfied audience.

For smoothness in performance, a slow fade from one record to another will give the same effect as does a movie fade, and, during such a transition, the microphone can be used in narration, thus covering the record change. Practice running the musical portion of the show by itself. Get accustomed to changing records and to using the fading and volume controls, for, when the projector is running and focus has to be watched, one man will have a real job tending both music and projection.

When you handle records, keep your fingers off the grooved part. Finger smudges on records have the same effect as do smudges on film. Protect the records from dust, because foreign particles help to make scratchy music when the needle passes over them.

Use a proper needle. For commercial records, a sapphire needle may be used, but home recorded discs will need special needles. Don't mix the two. Cactus or fiber needles are very satisfactory for tone, but they are inclined to wear and become fuzzy, so that metal needles are preferable. Be careful where you store records, for they warp very easily, which fact makes them unsatisfactory.

For use with movies, it is best to list selections by moods rather than by types of scenes. Having first decided what mood is best for his picture, the operator can then go ahead and make his selection. Not even in the matter of dress do we find individual tastes so pronounced as in the matter of music. and no one person can set up a list of selections and say that they are standard and should be used for your films. The wider the acquaintance one has with music, the more versatility will be


You may still enjoy pictures RADIANTLY clear!
RADIANT

PROJECTION SCREENS

Now Ready—Made of Non-Critical Materials

Naturally, screens of Radiant's high standard were among the first to be requisitioned by our government for war activities. A major part of our production is devoted to our Armed Forces. But you on the home front may also enjoy brighter, clearer pictures. We have developed for you a line of projection screens made of *non-critical materials.* Each new screen-portable, table and wall—has Radiant's own original, unchanged, "Hy-Flect" glass-beaded screen fabric. Crystal clear, brilliant, clean-cut reproduction is still yours for a lifetime. Ask your dealer for RADIANT Screens. *Enjoy the best!*

RADIANT MANUFACTURING CORP
CHICAGO · 22 · ILLINOIS
YOUNG IN YEARS—OLD IN ACHIEVEMENT

NEWS of the WORLD

VALENTINO
in "The Eagle"
His Greatest Picture Now in 16mm.
Synchronized with Original Musical Score
ASTOR PICTURES CORP.
130 W. 46th Street New York, N. Y.

shown in choosing film music. However, a few suggestions may help in getting started along the right way.

For our last Christmas picture, which was in story form and which ran 200 feet of 8mm., we used only orchestral recordings—*Silent Night* (Vic. 19820) with *Holy Night* on the reverse side; the prayer from *Hänsel and Gretel*, which opens the overture (Vic. 11929); Haydn's *Toy Symphony* (Col. 7242M). This last is a fine record for the Christmas morning scene of package unwrapping, blowing horns and beating drums, because all these sounds are included in the gay, joyful symphony. Offhand, a person selecting records by title might think Victor Herbert's *March of the Toys* more appropriate, but this is a march devoid of the happy spirit of Christmas morning, and it is without any sound effects.

In our summer vacation picture, *Carry Me Back to Old Virginny*, through the title sequence (which is made up of five dissolves), we had to use a male quartet arrangement of the title song because no instrumental recording was available. When the last title scene dissolves into a Confederate flag waving in front of a Virginia map, the music shifts to *Dixie*. In the Williamsburg sequence, which we made in story form with our two young daughters in Colonial costumes, the girls danced the minuet in the garden, and Mozart's *Don Giovanni* was used. At Virginia Beach, with the surf rolling in high and the bathers leaping over the waves, our first thought for music was *Over the Waves* waltz, which everybody knows, but, instead, we chose the Witches Waltz from *Hänsel and Gretel* (Vic. 25170) because it has sudden peaks and accents, much like the type of waves which were coming in. On the Skyline Drive scenes, such neutral compositions as the Cortege from *L'Enfant Prodigue* by Debussy (Col. 67311) and the Adagio from *Symphony No. 2, E Minor* by Rachmaninoff (Brun. 50147) were used.

Here are some suggestions for a few basic moods. (Abbreviations: Vic.—Victor; Col. — Columbia; Brun. — Brunswick.)

PATRIOTIC

American Fantasia (medley of songs)—Vic. 55093

American Patrol — Meacham — Vic. 22061

Over There (World War Songs)—Vic. 24433

Stars and Stripes March—Sousa—Vic. 26169

DREAMY

Ballet des Sylphes—Berlioz—Vic. 20563

Kamennoi-Ostrow — Rubinstein — Vic. 35820 (includes Liszt's Liebestraum)

Träumerei—Schumann—Vic. 19854

Träume—Wagner—Vic. 7123

HURRY UP

Dance of the Comedians from Bartered Bride——Smetana—Vic. 8694

Trépak from Nutcracker Suite—Tschaikowsky—Vic. 8662

Perpetual Motion — Paganini — Vic. 15547

Perpetuum Mobile—Strauss—Vic. 4435

ANIMALS AND BIRDS

Carnival of the Animals—Saint Saëns—Vic. Album M-71

Song of the Nightingale—Filipovsky—Vic. 20426

(There are many special records of bird effects.)

CHILDREN

Badinage—Herbert—Vic. 55104

Children's March — Goldman — Vic. 26052

Peter and the Wolf—Prokofieff—Vic. Album *M-566

(The Victor catalog has a special section of seven pages listed as *Children's Corner*)

NEWSREELS

U. S. Field Artillery March—Sousa—Vic. 18430

Spirit of Independence March—Holzman—Vic. 18559

Knightsbridge March (London Suite)—Coates—Vic. 36130

Marche Symphonique—Savino—Vic. 27399

(Castle and other commercial newsreels are best cued with march or polka music. Be sure not to use a familiar march like *Stars and Stripes* for a Polish battle scene.)

NEW YEAR REVELS

New Year's Eve in New York—Janssen—Vic. 35986-7 (four sides, twelve inches)

CALM

Intermezzo from Jewels of the Madonna—Wolf-Ferrari—Vic. 35976

Adagio, Symphony No. 2, E Minor—Rachmaninoff—Brun. 50147

Air for G String—Bach—Vic. 36233

Adagietto from L'Arlésienne Suite — Vic. 7125

Pastoral Symphony from Messiah—Handel—Vic. 7316

Forest Murmurs from Siegfried—Wagner—Vic. 7192

DRAMATIC

Andante Cantabile, Symphony No. 5, E Minor — Tschaikowsky — Vic. 55283

Allegretto, Symphony No. 7—Beethoven—Vic. 14098

Les Préludes—Liszt—Vic. 14924-5

Sacre du Printemps—Strawinsky—Vic. Album* M-74

(Nearly all the Wagnerian orchestral records will be found to be highly dramatic.)

SACRED

Ave Maria—Schubert—Vic. 36029

Meditation from Thaïs—Vic. 11887

Marche Episcopale — Vierne — Col. G-7300-M (organ)

Angelus—Massenet—Vic. 35767

(A large number of organ and choral records are available in this field)

WALTZES

L'Estudiantina — Waldteufel — Vic. 35798

Espana—Waldteufel—Vic. 4461

Valse Triste—Sibelius—Vic. 14726

Valse Bluette—Drigo—Vic. 1757

*Records in album sets may be purchased separately and cheaper than in the set.

ORIENTAL

Danse Chinoise and Danse Arabe from Nutcracker Suite—Tschaikowsky—Vic. 8663

Empress of the Pagoda from Mother Goose Suite—Ravel—Col. 67344

Orientale—Glazounow—Vic. 8612

(There are many special listings of native music.)

MUSIC BOX

Gypsy Baron—Strauss—Vic. 27400 (There are six titles on this record by a genuine Swiss music box.)

Music Box—Liadow—Vic. 4390

MEXICAN

A program of Mexican Music—Carlos Chavez—Col. Album M-414

(These four twelve inch records contain enough genuine music, with native instrumental effects, for the average tourist film. There are some vocal choruses. One selection is from the Yaqui Indians, and the finale is a light jazz piece on the Peanut Vendor type of song.)

YELLOWSTONE AND GRAND CANYON

Symphony No. 1 (Santa Fe Trail)—McDonald— Vic. Album M-754 (Three twelve inch records titled Explorers, Spanish Settlements and Wagon Trains)

Grand Canyon Suite—Grofé—Vic. Album C-18 (Four twelve inch records with such titles as On the Trail, Painted Desert, Sunset, Cloud Burst)

SOUND EFFECTS

A great many records have been made for radio use. Every type of effect is represented, from a concert orchestra tuning up to the noise of a boot being pulled out of the mud. The Victor company lists forty four such records, and Rabsons, 111 West 52nd Street, New York City, offers them for sale.

PLAN YOUR FILMING

Now, more than ever before, it is important to plan every scene. In this way, you will film only the shots that you actually need, to tell your story. The haphazard method makes it necessary to film material that later will be discarded.

NEWS OF THE INDUSTRY

DONALD MAGGINI

Bell & Howell appoints J. H. McNabb, ACL, president of the Bell & Howell Company, manufacturers of motion picture equipment and optical devices, has announced two important new executive appointments. J. Harold Booth has been named vicepresident in charge of war negotiations, war expediting, subcontracting, employee training, personnel and public relations, industrial relations, sales service and advertising. Carl G. Schreyer has been appointed general purchasing agent.

Mr. Booth has been with Bell & Howell for sixteen years, and he brings a background of experience in many of the firm's departments to his new post. He began his association with the company in its New York City office and he was transferred to the Chicago office in 1930. During 1934, he visited the many distributors of Bell & Howell products throughout the world and gained first hand knowledge of each representative's activities. Since 1939, Mr. Booth has been general sales manager in charge of service and advertising, and his appointment as vicepresident was a logical outgrowth of his extensive understanding of, and control over, the affairs of the Bell & Howell Company.

Mr. Schreyer, formerly war purchasing expeditor, has been with the company for eight years, first in the general sales office and later as head of the personal consumers' and retail dealers' departments. His knowledge of purchasing methods and cost cutting will be of value in buying for war production.

Optionics In a recent interview, J. H. McNabb, ACL, president of Bell & Howell, coined a new term, "optionics," to describe the work that his company is doing that involves overlapping elements of electronics and optics. Mr. McNabb indicates that the developments in this field are startling in their implications, and that they will make possible the manufacture of many new products after the war. Mr. McNabb states, "A good example of the necessity for combining certain portions of these two sciences into one is furnished in television. The electronics engineer can devise a system electronically which transmits and receives a visual image on the fluorescent surface of a cathode ray tube. But here the optical engineer must take over and devise an optical system which will enlarge and reproduce this image to a usable size and form. The work in the two fields must be coordinated. This coordination and combined work on the part of our research staff of engineers, to be truly descriptive, must be called optionics."

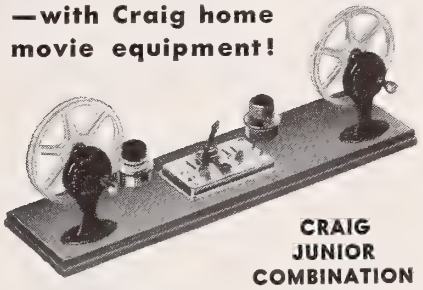
J. Harold Booth, recently appointed vicepresident of Bell & Howell Co.

New Radiant projection unit The Radiant Manufacturing Corporation, of Chicago, has announced a new projection screen unit. Designed primarily for the armed forces, it is now available to educational and other visual training organizations. This new unit, called the Radiant Projection Box, permits showings of pictures in daylight, by means of a shadow box construction. The brilliant Hy-Flect screen features increased light intensity, and films or slides can be projected clearly to audiences up to 150 persons. Closer contact between instructor and student is one of the main attributes of this new unit, which can be set up quickly and easily, with a choice of four different height adjustments. The unit folds compactly, and all parts are fitted into a storage case.

Horse racing on film A new idea in home movies has recently been put on the market by Official Films, Inc., New York City. This release, titled *Broadway Handicap*, includes six different reels, betting tickets and paper "money." Each reel is an actual horse race, featuring famous thoroughbreds at leading tracks. The horses are numbered from one to eight for betting purposes. The reels are not identified, and it is not possible to determine the winning horse until the film has been screened. This fact makes it possible to use the six reels repeatedly and still re-

VICTORY GARDENING?

Make a "Duration" film record —with Craig home movie equipment!



CRAIG JUNIOR COMBINATION

Here's a swell unit—has pair of Craig Junior geared Rewinds, Craig 8mm. and 16mm. Junior splicer, bottle of Craig Safety Film Cement and a water container. Sells complete, mounted on 21-inch varnished wood base, for . . . $8.95.

Craig Junior Splicer only . . . $3.95

CRAIG FOTOFADE

Gives you easy professional fades and wipes. Simple instructions, each bottle sufficient for hundreds of applications, $1.25 ...with special waterproof masking tape ...$1.75.

CRAIG SAFETY FILM CEMENT

A quick drying, positive film cement for splices that really stick. Easy to use—has brush in Bakelite bottle top—25c per bottle.

CRAIG Safety Film Cement

CRAIG "Makes Editing a Pleasure"

CRAIG MOVIE SUPPLY COMPANY
Los Angeles San Francisco Seattle

ZAMBOANGA
The Feature Thriller Filmed With Native Cast in the Sulu Seas
1943's Greatest 16mm. Sound Film
ASTOR PICTURES CORP.
130 W. 46th Street New York, N. Y.

PROTECT FILMS AGAINST CLIMATE, SCRATCHES, STAINS, FINGERMARKS—THE WAY THE U. S. GOVERNMENT AND THE HOLLYWOOD PRODUCERS DO
MOVIES PEERLESS STILLS
VAPORATE FILM TREATMENT
ASK YOUR DEALER OR PHOTOFINISHER
VAPORATE CO., INC. BELL & HOWELL CO.
New York, N. Y. 1801 Larchmont Chicago
130 W. 46th St. • 716 N. Labrea, Hollywood

tain a surprise ending. Besides the exciting account of a race, each reel includes a closeup of the results posted after the finish of the run, so that the players can discover which of them is to collect the winnings. *Broadway Handicap* is available in 8mm. silent and 16mm. silent and sound on film editions. The superimposed titles in the silent versions are keyed to keep pace with the fast moving tempo of the races.

Astor announces new policy

Starting with the release of *Children of the Wild*, in June, Astor Pictures Corporation, 130 West 46th Street, New York City, began its new policy of releasing one new 16mm. sound feature each month. This arrangement will afford the libraries and showmen a continuous flow of new productions. The 16mm. release dates for the Astor films are the same as those for the 35mm. editions. The July feature in this series is the famous Rudolf Valentino success, *The Eagle*, which is based on a novel by Pushkin and which has a Russian setting. A special musical score was written for this subject, and Spanish and Portuguese titled versions are available, in addition to the English edition. The August release will be Cary Grant in *The Amazing Adventure*, and other releases will include the following titles: *Lure of the Wasteland, Zamboanga, La Bohême* and *Stolen Paradise.*

Projection lamp lore

[Continued from page 298]

of white light. If this "rainbow" circle, or part of it, reaches the projection lens, then "rainbows" appear on the screen.

The correct conditions are shown in Fig. 1. To obtain the maximum possible illumination, the condenser beam is made to converge as sharply as possible, but its extreme edges are cut off by the gate. The "rainbow" portion is *just* excluded and no more.

Fig. 2 shows how a portion of the "rainbow" may appear when the filament is out of alignment with the optical axis. The condenser beam is thrown out of alignment, too, and a portion of the "rainbow" edge will pass through the gate and enter the projection lens.

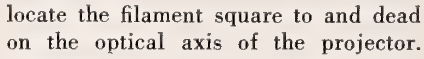
A similar state of affairs takes place if the filament is too far away from the condenser, as shown in Fig. 3. The beam converges at a sharper angle and, in an extreme case, the complete "rainbow" ring will appear on the screen. If the filament is too near the condenser, the beam will be less convergent. A greater part of it will be cut off at the gate, with the result that the intensity of the illumination reaching the screen will be reduced, but it will still be *evenly* illuminated. Nevertheless, this condition is to be deplored, as the optical system is not working at its full efficiency.

Misalignment as shown in Fig. 2 will be coupled with uneven illuminations, because the actual filament is not the theoretical *point* of light, as indicated in the diagram. For simplicity, a lamp having two vertical filaments is shown in Fig. 4, set out of alignment, so that one filament lies on the optical axis and the other, necessarily, lies to one side. The hatched area represents the light reaching the screen from the first filament, and the cross hatched area, the light emitted by the second. It will be obvious, therefore, that the screen will not be evenly illuminated.

These troubles can arise at any time if the projection lamp becomes displaced, as, for example, if the projector receives a severe jolt. Adjustments are almost certain to be necessary if an alternative to the specified replacement lamp has to be accepted in case the latter are in short supply.

Although electric lamp bases for ordinary use have been standardized for a great many years, the presetting arrangements adopted by the various projector manufacturers are as diverse in design as are the projectors themselves. The need for the accurate location of the filament, particularly in the case of the relatively miniature substandard projector, is keenly appreciated by the manufacturer of the projector, and he has designed his own special socket and the necessary fittings to the standard base of the lamp. Nowadays, these fittings are attached by means of accurate jigs, and they are designed to locate the filament square to and dead on the optical axis of the projector. Nevertheless, if the lamp with the correct base fitting cannot be obtained, it is usually a fairly simple job to unsolder or to strip off the unwanted parts. Better still, purchase the lamp with an ordinary standard base; then solder on the presetting disc or tag taken off a discarded lamp.

To set the lamp in the first instance, the "fore and aft" position can usually be ignored; it will be all right. If slightly out, the lamp can usually be sprung a little in the socket, either "fore and aft" or sidewise. The most important point is to see that the plane of the filament is square to the optical axis and that it is correctly adjusted in the vertical direction. Alignment can easily be checked. Remove the projection lens and look through the mount toward the condenser. The filament will be seen, magnified, and should appear symmetrically placed, as shown in Fig. 5. The eye should, of course, be protected by using a smoked glass, or alternatively, the inspection can be made immediately after the lamp has been switched off. It will be found that the filament glows red hot for a second or two before it blacks out and becomes invisible. Finally, precise adjustments may be made by fitting shims below the socket mounting after removing and replacing the fixing screws. If shims are used, careful note should be made of the number added, so that they may be removed at any time, and the socket may be returned exactly to its original position. If a record is not kept, the manufactuer's presetting arrangements will be thrown out of adjustment, and the proper replacement lamp, if fitted, will, in consequence, be out of adjustment as well.



The result of fitting a lamp of larger bulb diameter, quite apart from the structural alterations to the lamphouse which will be required, has been explained in the first article of this series. It is sufficient, therefore, to say that, if the projector is to be "hotted up," by fitting a more powerful lamp, the job is fairly easy, provided the bulb diameter is the same as that of the original. In this case, it will also be found that the filament height is the same. Again, if the reader will refer to the first article, he will realize the importance of the filament *area*. If it is appreciably larger than that of the original lamp, then some of the additional illumination may be wasted. Finally, do not forget that a lamp of higher wattage will generate more heat. The question of ventilation is vitally important, and steps must be taken to see that the new lamp is adequately cooled.

There remains the question of fitting a projection lens of greater focal length to obtain a longer "throw" when the home projector is called upon to give a show for the troops in a large hall. Whether trouble will be experienced or not depends upon the type of optical system in use, and that is generally a question of the focal length of the condenser and the type of projection lens used.

Projectors for home use, in 16mm. size, usually are fitted with projection lenses of one and a half or two inch focal length. Coupled with this, a short focus condenser is used, of small diameter, so that the general dimensions of the projector may be kept as small as possible. If a simple type of long focus lens is employed, the possibility of "rainbows" is demonstrated in Fig. 6. It will probably be impossible to "widen" the beam, by bringing the lamp closer to the condenser; so, a condenser of longer focal length will have to be substituted for the original. There will be a slight loss of illumination, of course, and the long focus lens will probably have a lower working aperture, reducing the intensity still further.

A long focus lens supplied by the projector manufacturer will not, of course, be subject to these limitations. To work in conjunction with an optical system designed for a short focus lens, these generally have the rear glass set well back, to suit the condenser beam. The front glass may be of exceptionally large diameter, and the working aperture as great as that of the original. Fig. 7 indicates the idea.

On the Utah Trail

[Continued from page 299]

sound effects the hard way. It is a case of when you can't do best, you do next best, and, if care is exercised all the way along the line, sometimes an 8mm. film can give a pretty good account of itself. To some, its limitations are only a challenge, but to others they are an insurmountable obstacle.

To overcome some of the limitations of 8mm., we had previously been in the habit of filming very intimately—that is, mostly closeups; but, *The Utah Trail*, being the kind of picture it is (largely scenic), contains very few closeups. Use was frequently made of a wide angle lens adapter, a fact that I am not likely to forget, because, on one trip to the locality mentioned, I reached for the little lens that I use to enlarge the field of the viewer to that of the wide angle lens, only to find that it was left at home. If you want to have a lot of fun (?) and go prematurely gray, try filming with a wide angle lens without any method of determining the area taken in by it.

Getting back to the problem of cutting our footage to fit the music, all cutting was done so that, with the projector running at sixteen frames a second, the music and pictures would be in satisfactory synchronization. We even unplugged every other electrical appliance in the house, so that voltage variations would be held to a minimum. All that, of course, was for the original timing. On any subsequent presentations, we still had the speed control on the projector, to compensate for any change in speed caused by fluctuations in voltage.

Because synchronization was close to the words of a song played on records, no subtitles were necessary. The words and music of the song introduced the various scenes in their stead and made titles of any kind superfluous. Of course, the scenic sections of the film needed little introduction, and these scenes were introduced merely by switching to suitable instrumental music. For Zion, we used rich and majestic music in which an organ was prominently heard. It seemed to fit admirably and, particularly in the introduction, it was quite powerful. For Bryce, we used much lighter music, produced by the same instruments as before, but in which the harp was heard most prominently.

The main title was hand lettered on glass, and it was irised in within the distinctive shape of the State of Utah, with The Great White Throne in Zion Canyon serving as a background. The seemingly difficult task of irising in with such an oddly shaped outline was really accomplished very easily—that is, if you don't count all the help that we used in making the shot.

One person was used to hold the framework steady, one to hold up a large section of black cloth, to keep sky reflections off the glass, one to make the fade in, by opening the diaphragm to the correct exposure, and I slid the large black cardboard, in which a small shape of Utah had been cut out, back until the cutout shape no longer trimmed the field. And, oh yes, another person started and stopped the camera by remote control, because there was no room for another pair of hands near the starting button.

Another scene which has mystified some who have seen it was the one showing the world revolving and a car coming into the scene and around it. Our first thought was to use a miniature set with a toy car. We even went so far as to buy one which was colored and looked like the car in the picture, but we finally decided in favor of the real thing. We double exposed a spinning globe over a carefully selected road scene, to give the effect that we wanted.

In another section of the film, we wanted to simulate moonlight; so, we merely used Type A Kodachrome without the conventional filter and deliberately underexposed and back lighted the scene. With the car swinging along the road and with the headlights on, the appearance is very realistic.

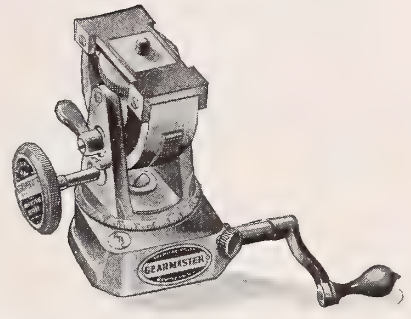
The "swimmin' hole" scenes, though, are the ones which really "go over." We get a big thrill out of waiting for them to reach the screen, so that we can enjoy our audiences' reaction. Almost without exception, we have to turn on all the volume we have, to keep the always audible reaction to the scenes from breaking up the show. The scenes are authentic, and they show a group of boys disporting in the old swimmin' hole minus bathing suits. The boys consented to let me film them only after I had promised them faithfully to use the scissors on any scene which might prove embarrassing either to participants or audience. Because of our careful cutting of these scenes, they get by the censor.

A hint of the beauty contained in the scenic section is given in one symbolic scene of The Trail itself. It shows the

Eliminate unsteady Horizontal Movie Panoramas

WITH THE

Gearmaster



The Revolutionary Geared Pan Tilt Head

Enables you to make real professional panoram or tilt shots with any movie camera, and eliminates the use of a long handle. It is heavily chrome plated and has 2 controls, one for panning and one for tilting.

$17.50

MAIL ORDERS FILLED

Willoughbys

32d St., near 6th Ave., N. Y.

World's Largest Camera Store

Built on Square Dealing

8 ENLARGED TO 16 REDUCED TO 8

Black and White or Kodachrome

GEO. W. COLBURN LABORATORY

Special Motion Picture Printing

995-M MERCHANDISE MART

CHICAGO

NEWS of the WORLD

"LA BOHEME"

Puccini's Famous Opera

Starring The World's Greatest Tenor

JAN KIEPURA

with Marta Eggerth

ASTOR PICTURES CORP.

130 W. 46th Street New York, N. Y.

Classified advertising

■ **Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.**

■ **MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.**

10 Cents a Word Minimum Charge $2

■ **Words in capitals, except first word and name, 5 cents extra.**

EQUIPMENT FOR SALE

■ BASS SAYS: The Army, the Navy and the Air Corps depend on Bass! You can too for cine apparatus. USED 8MM. CAMERAS: Emel, professional model for trick work, turret front, single pictures, etc., parallax finder, fitted with ½" Wollensak *f*/1.9 focusing mount, 1" Wollensak *f*/2.7 focusing, 1½" Wollensak *f*/3.5 focusing, with case, $267.50; Keystone 8, with *f*/3.5 lens, $26.50; Keystone 8, with *f*/2.5 lens and case, $38.50. USED 16MM. CAMERAS: Bell & Howell Autoload Master turret, fitted with 1" Speed Dallmeyer, *f*/1.5 focusing mount, 2" Wollensak Tele *f*/3.5, 4" Schneider Xenar *f*/3.8 with objective finders, deluxe case, $375.00; Bell & Howell Model 70A, spider turret, with 1" Cooke *f*/3.5 fixed focus, 1" Cooke *f*/1.8 focusing, 2" Cooke *f*/3.5, with case, $142.50; Victor Model 3 Turret, 15mm. Wollensak fixed focus *f*/2.7, 1" Wollensak *f*/2.7, 2" Wollensak *f*/3.5 and case, $125.00; Cine-Kodak Model E with special hand crank and backwind, *f*/3.5 lens, $62.50; Filmo 75 with Cooke *f*/3.5 lens and case, $52.50; Keystone Model B1 with *f*/3.5 lens, $22.50; Cine-Kodak Model B, *f*/3.5 lens, $24.50. LENSES: Hard-to-get Cine Lenses in stock. Focal lengths up to 6" including Cooke, Hugo Meyer, Dallmeyer, Wollensak and others. Write for quotations. SPECIAL HARD-TO-GET PROJECTION LENSES: 1⅛" wide angle proj. lens *f*/2.5 for Cine-Kodak Sound Special, $40.00; 3" Simpson proj. lens *f*/2 for Ampro, $21.60; 3" Bell & Howell Increlite proj. lens *f*/2.3, $21.60; 3" Bell & Howell Extra Lite proj. lens *f*/2.9, $17.60; 4" Ilex proj. lens *f*/3 for Bell & Howell or RCA, $17.50; 4" Cooke Special proj. lens *f*/2.8, $25.00; 4" Bell & Howell Increlite proj. lens *f*/2.8, $20.55. DESIRABLE ACCESSORIES: Universal Titlers, made of aluminum, complete with magnifying letters, models for all standard cameras, each $6.95. Cinematographer's Handbook and Reference Guide in stock, $3.50. American Photographic Exposure Computer, $1.00. The Camera Photo Pocket Guide, $1.00. 100 ft. Kodak Reversible Super X 8mm. film for Bolex, $9.90; 100 ft. 8mm. Kodachrome for Bolex, $15.32. We buy 'em, sell 'em and trade 'em. Complete stocks of new Cine Equipment all makes. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ FOR Sale: J. A. Maurer Compressor Amplifier complete with power supply. Designed for use with B-M Recorder. THE CALVIN CO., 616 W. 26th, Kansas City, Mo.

■ 16MM. SOUND PROJECTORS for immediate delivery. We have a few Bell & Howell, Ampro, Victor and DeVry 16mm. sound machines, factory reconditioned, available. Write for description and prices. Also available, Bell & Howell 2000 foot reels, Royal and President tripods. Victor Model 4 cameras, focusing finder for Eastman Magazine Eight, Bell & Howell projection lenses, projection lamps for all slide and motion picture machines, Bell & Howell Turret 8 cameras, Revere 8mm. cameras, as well as screens. CAMERAS: 8mm. Bolex, new, with Laack *f*/1.3 lens, $250.00; Bell & Howell Model 70, 16mm., with Cooke *f*/3.5 and case, very fine, $59.50; 16mm. Agfa, variable speeds, *f*/3.5 lens, very fine, $39.50; 8mm. Bolex, new, with *f*/1.9 lens and 1½ inch *f*/3.5 lens, $285.00; Bell & Howell Companion with windbak, *f*/3.5 lens, very fine, $55.00. LENSES: 1 inch Dallmeyer 0.99, like new, $79.50; 15mm. Hugo Meyer Plasmat, *f*/1.5, like new, $89.50; 1½ inch Cooke for 8mm., $75.75; 1½ inch Dallmeyer *f*/1.9, new, $75.00; 1½ inch Eastman *f*/4.5 for Model 60, $39.50; 2 inch *f*/3.5 Hugo Meyer, like new, $49.50. PROJECTORS: 16mm. Bell & Howell Diplomat, new, $229.50; 16mm. Bell & Howell Showmaster, like new, $199.50; Bell & Howell Model 57, 500 watt, very fine, $59.50. WE ALSO HAVE A FINE STOCK OF ROLL FILM AND PLATE CAMERAS, MINIATURES AND GRAPHICS. NATIONAL CAMERA EXCHANGE, Established 1914, 86 So. Sixth St., Minneapolis, Minn.

■ LARGE selection 16mm. sound-silent projectors, cameras and films. Write for list. ZENITH, 308 W. 44th St., New York City.

■ LIKE new Filmo Auditorium Model 16mm. silent projector, $375.00; Auricon 16mm. sound on film recorder, latest model, $550.00; RCA sound camera with Deluxe Amplifier and mike, with synchronous motor, $500.00. FINN, 118 So. Robert, St. Paul, Minn.

■ AT WOLK'S. Smashing values on 16 and 8mm. all metal reels and cans with "special threading device" and footage indicator. Reel up now. 16mm. reel & can, reg. $1.05, special 78¢ per set in lots of six units. 16mm. cans only 32¢ each in lots of 12. 8mm. reels & cans, regular 90¢ per set, our special 55¢ per set in lots of six units. Cans only, 40¢ regular, our special 19¢ each in lots of 12. Limited quantity on 16mm. all metal reels only, regular 45¢, in lots of 12 special $3.59. WE PAY TOP PRICES for used equipment. WE BUY, SELL and TRADE. FOR HONEST DEALINGS GIVE US A TRIAL. WOLK CAMERA CO., 231 So. Dearborn, Chicago 4, Ill.

EQUIPMENT WANTED

■ WANTED—SOUND MOVIE PROJECTORS —Sound and silent films bought, sold, exchanged and rented. Bargain list free. HARVEY R. IRIS. Box 539, Brockton, Mass.

■ WE buy-sell-trade all motion picture equipment, sound and silent. Send your list. THE CAMERA MART, 70 W. 45th St., New York City.

FILMS FOR RENTAL OR SALE

■ CASTLE Films for sale. 8mm.-16mm. silent and sound; complete stock; orders shipped day received by STANLEY-WINTHROP'S, 5-7 Revere Rd., Quincy, Mass.

■ COMPLETE 16mm. 360' sound subjects, perfect, $5.75. 8-16-35mm. films bought, sold, exchanged. Catalogues, end title, 10¢. INTERNATIONAL, 2120 Strauss, Brooklyn, N. Y.

■ "THE Hit-Run Driver," 16mm. sound featurette; screening charge, $2.50; sell, $25.00, like new. MARVIN WURTS, 730 N. Buchanan St., Arlington, Va.

FILMS WANTED

■ WANTED: 16mm. Kodachrome, silent, bird life scenes; no dupes. Give description and price. BOX 246, MOVIE MAKERS.

FILMS FOR EXCHANGE

■ EXCHANGE. Silent & sound pictures, also used sound features for sale, very reasonable. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ BUY MORE WAR BONDS and yet enjoy BETTER FILMS, by adopting our inexpensive exchange plan; silent pictures, $1.00 reel; sound, $2.00. Also sell. Free catalogue. Send for Victory Bulletin on SELECTED SOUND programs, reasonable rentals. BETTER FILMS, 742 New Lots Ave., Brooklyn 7, N. Y.

■ 8MM. FILMS! All major producers; new and used prints; sales—exchanges—trade-ins. RIEDEL FILMS, Dept. MM-843, 3207 Joslyn Rd., Cleveland 11, Ohio.

TRADING OFFERS

■ TARGET pistols, revolvers, automatics, accepted in trade on all types of photographic equipment. NATIONAL CAMERA EXCHANGE, Established in 1914, 86 So. Sixth St., Minneapolis, Minn.

EARN WAR STAMPS
LET YOUR MOVIE IDEAS AND WRINKLES EARN WAR STAMPS FOR YOU...

For any idea accepted by *The clinic* department, MOVIE MAKERS will pay $1.00 in War Stamps. For any accepted idea illustrated by a drawing or a photograph, MOVIE MAKERS will pay $3.00 in War Stamps.

MOVIE MAKERS
420 Lexington Ave., New York 17, N.Y.

car starting off across a long, straight stretch of road, past a Utah shaped sign, which reads *Entering Utah*. We had painted the words, *Entering Utah*, on a large Utah shaped cardboard and, after finding just the spot we wanted for it, we tacked it up and got ready to shoot. About this time, a car full of tourists came along; as they caught sight of the sign, they almost popped their heads off, because we were many miles inside the boundaries of Utah. I often wonder what they thought and if they ever did figure out just what was going on. Perhaps they may even read this account and be enlightened.

Projection is fun

[Continued from page 292]

used in movie theatres, to obtain the required conditions, are acoustic plaster, asbestos felt, fiber board, thick pile carpets, curtains and upholstered seats. However, the amateur who confines his sound projection or musical accompaniments to furnished rooms should never meet these problems.

Tip up seats in the home cinema are an unnecessary luxury, unless they are used for reasons of space only. Obviously, it is possible to seat more people in a given space by this means than it is with armchairs. Nevertheless, armchairs are just as comfortable, sometimes more so, and comfort is essential to the audiences' receptiveness. No audience can enjoy even the best program if members are seated on hard, straight chairs.

Above all, do not seat any part of your audience too close to the screen, as this situation produces eye strain; sit in the front row yourself before the show begins and discover if you can see the whole screen area comfortably, without undue movement of the pupils of the eyes or a craning of the neck. If not, you can then drop the screen a little or move the front row back to a more satisfactory position.

A stage is not necessary in the home movie theatre, but a proscenium with draw curtains and a black edged screen is a great advantage. The proscenium is simply built from odd lengths of wood, and it can be fitted with draw curtains by anybody with a little ingenuity. On the back of the proscenium can be painted a silver or dead white screen. Or the proscenium can be made to fit around an existing screen. A cheap substitute sound screen can be made by stretching a double thickness of new, bleached cotton or linen sheeting across the open back of the proscenium, so that the speaker can be set immediately behind the screen. The sheeting will not unduly deaden the sound or reduce its volume. Edge the sheeting with dead black material, just inside the limits of the projected frame area; thus a clean edge will always be shown even when the projector gate is dusty.

For the curtains, use preferably a silk and cotton mixture material—for example, silver gray—which will not crease and which hangs naturally. Inside the upper and lower edges of the proscenium, low wattage colored lights can be fitted in banks in circuit with a dimmer. The same dimmer can be used on the house lights. It is not the purpose of this article to give detailed diagrams and instructions for wiring this circuit, and any amateur whose electrical knowledge is insufficient to wire the proscenium alone should seek the assistance of an electrically minded friend or even a professional electrician, as otherwise he may get a lot of shocks, both from the wires and the power company!

There are very few among us who could afford the expense of a carbon arc lamphouse, but we can utilize our projector to the full within the limits of its lamp power. First, never set out to get a bigger picture than the luminosity of the projector lamp will permit. It is far better to have a small, bright picture than a large, dimly lit one, and all projector owners will know from experience just which is the largest, brilliantly lit picture that they can get. For some projectors, it is possible to obtain a larger aperture lens or a lens of longer focal length, giving the same sized picture over a longer throw than would the standard lens, and a smaller, brighter picture over the same length of throw. Apart from this fact, some makes of projectors will take lamps of higher wattage, but on this point the manufacturer or dealer should always be consulted.

The higher the wattage of the lamp, the more expensive are replacements and, usually, the life of the lamp is shorter. To get the maximum light from a projector lamp throughout its normal life, never operate it on a higher voltage than that specified, keep all the outer surfaces of the lens, condenser and reflector clean and don't move the projector after a show until the lamp has cooled.

The type of screen used has some effect on image brilliance. A glass beaded screen will give an image of exceptional brilliance to that part of an audience that is seated directly in front of it. A dead white surface, such as a matte white cardboard, a smooth masonite board painted flat white or a double thickness of white cotton or linen sheeting, will give a good image to all parts of an audience wherever it is seated before the screen, if the projector illumination is sufficient.

Many amateurs are lucky enough to own two projectors with which they can present a show that is unbroken by reel changes. But do not despair if you have only a single machine; you can still give an excellent show. The thing to do is to speed up your threading until you can change a reel and start again within about half a minute. Only intensive practice and experience will help you to do this; play a record between reels, so that the audience at least has something to listen to.

You can build a projection booth, too, quite simply. Either the portable type or a fixture—even a three sided screen—will cut out much of the projector noise and preserve that aura of mystery which, for the audience, surrounds your equipment. If you build a complete projection booth with portholes, make sure that you obtain optical glass for the ports, as ordinary glass will most probably distort the screen image.

As to the price of admission—well, if you put on the best possible show within the limitations of your equipment—you might at least sell a war stamp to each member of your audience, since they could hardly fail to be satisfied with such a perfectly presented movie program.

Amateur clubs

[Continued from page 294]

Millmann, ACL, program chairman. Sixteen members of the Kenosha Movie Makers Club and six members of the Ra-Cine Club, ACL, were guests of honor of AMS at their latest gathering before the summer recess, with the program of films presented by the Kenosha delegation. These included *Quail Hunting in South Carolina*, by Charles W. Allen, ACL; *In Old Mexico*, by Emery S. McNeil, ACL; *The 22nd Letter*, by Lewis P. Rasmussen, ACL; *Shore Leave in Kenosha*, a Kenosha club production for the local U.S.O. At an earlier capacity evening, members of AMS saw *Switzerland of America*, by Woodrow Gorman, and *Lend Me Your Ears*, latest story production by Mrs. Erma Niedermeyer, ACL.

Titles in Brooklyn Two related discussions and demonstrations on the subject of film titling have been featured at late meetings of the Brooklyn Amateur Cinema Club, ACL, at its headquarters in the Hotel Bossert. Martin Sternberg, ACL, led off with a thorough survey of the rules governing good title format and wording, followed at the next meeting by Horace M. Guthman, ACL, who demonstrated simple tripod and typewriter methods of title making. Frank E. Gunnell, FACL, was a recent guest of the club for a screening of his Ten Best Award winner, *The Voorlezer's House*, and a brief talk on Kodachrome filming.

La Casa looks Seven members' films, two guest pictures from neighboring units and two

★★★★ GOERZ ★★★★

"Goerz American"
CRAFTSMEN
are doing
their share—

The production line of "GOERZ AMERICAN" is formed by skilled men, who through painstaking work create high-grade photo-lenses and optical units for military instruments used by our armed forces,

on Land—
on the Sea—
in the Air—

These precise optical units are of the greatest importance to our armed forces, for without accurate military instruments for sighting, fire control and photographic aerial reconnaissance their fighting machinery would be of little value to them.

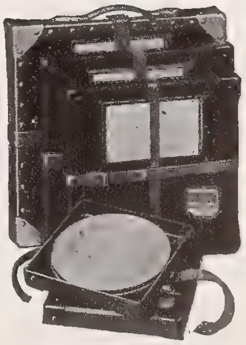
Optical science together with our craftsmen, doing their duty on the job in the production line, will hasten victory.

Our production is keyed to fill the requirements of our Government. Within limitations we may still be able to supply "GOERZ AMERICAN" lenses of certain types and sizes for civilian use. We suggest your inquiries.

Address Dept. MM-8

C. P. GOERZ AMERICAN OPTICAL CO.
Office and Factory
317 East 34th Street New York 16, N. Y.

"Goerz American"
PRECISION OPTICS
since 1899



TRADE FIBERBILT MARK
SHIPPING CASE

WE DO OUR BEST TO SERVE OUR COUNTRY FIRST—AND SERVE YOU BEST THAT WAY.

FIBERBILT CASE CO.
40 WEST 17th ST. NEW YORK CITY

screenings of 35mm. color slides have been seen on the screen of La Casa Movie Club, in Alhambra, Calif., at late meetings. Among the home town talent were *Alhambra Civilian Defense* and *Vacation Days*, by Lester L. Conrad; *Leaves of Autumn*, by Dr. G. B. Baird; *Trips Here and There*, by J. H. Hogue; *The Pacific Northwest*, by P. M. Stiverson; *Trips to Mexico*, by G. W. Garwood; *Pacific Northwest*, by Mrs. R. L. Johns. The guest presentations were *Fumble Bums*, by Fred Evans, president of the Los Angeles 8mm. Club, and *Nani O Hawaii*, by Mildred J. Caldwell, ACL, of the Long Beach Cinema Club, with R. L. Johns responsible for both the Kodachrome slide shows.

For Cine Arts

Red Cloud Rides Again, by Dr. F. R. Loscher, and *New Horizons*, by Randolph B. Clardy, contest winning films by members of the Los Angeles 8mm. Club, were the featured attractions on a late program of the Utah Cine Arts Club, in Salt Lake City. *Pastoral Scenes*, by Wilford L. F. Samuelson, and *Some Western Color*, by Elmo Lund, completed the screen fare. Talks on the same program were given by Al. Londema, ACL, on *Why I Make Movies*, and by Dr. C. Elmer Barrett, on *Give Your Movies Continuity*. The club's July and August meetings were planned as alfresco gatherings.

8-16's look back

Members of the 8-16 Movie Club of Philadelphia, meeting in the Funfield Recreation Center, have been turning back the cine clock with recent screenings of *Nite Life*, by J. Kinney Moore; *Mount Zao*, by K. Tsukamoto, and *Jello Again*, by Carl Anderson, ACL, Movie Makers Ten Best award winners, in 1936, 1937 and 1939, respectively. Members' films seen on a late program include *Moods of Nature*, by Paul Burnford; *Solar Plexus*, an F. & M. Production; *Priorities of Miami, 1942*, by Edith Lowengrund; *Icecapades*, by Leonard Bauer; *Vacation in the Poconos*, by John Burke; *Gasping Through Gaspé*, by Harry Brautigam.

M.M.P.C. elects

New officers and directors, who will take over for the coming club season of 1943 and 1944, have been elected and announced by the Metropolitan Motion Picture Club, in New York City, as follows: Leo J. Heffernan, FACL, president; Joseph J. Harley, ACL, first vicepresident; Frank E. Gunnell, FACL, second vicepresident; Sidney Moritz, ACL, secretary treasurer. Serving with them on the board of directors are Annette C. Decker, ACL, Joseph F. Hollywood, ACL, Ralph R. Eno, ACL, John Hefele, George A. Ward, Murray Tucker and George Mesaros, ACL.

Films seen on the MMPC screen at their last meeting before the summer recess included *Sun Valley*, by Harry Groedel, ACL; *Mars, A Fantasy Travelog*, by Reginald McMahon; *Winter Holiday* and *Manhattan*, by George W. Serebrykoff, ACL, 1942 Maxim Award winner. Mr. Serebrykoff also addressed the club on how to convert a collection of personal shots into a film having broad general interest by way of the editing board.

Bell is busy

Members of the Bell Movie and Camera Club of Denver, under the leadership of A. R. Bowen, ACL, and H. E. Repp, ACL, have been busy presenting a series of amateur film screenings at the city's Service Men's Center. *Beautiful Colorado* and *Cheyenne Frontier Days*, by Mr. Bowen, and *Sunset on Colorado Marble*, by Mr. Repp, have been among the pictures seen. At a late regular meeting of the club, members saw *Ninety Days Hath Spring*, by E. H. Eroddy, and *Signs of the Times*, by E. E. Wylands, the two members' films selected as the best work of the last six months. Officers for the current club year are J. H. Christensen, president; Mr. Eroddy, first vicepresident; E. E. Frederick, second vicepresident; Mr. Repp, secretary; F. L. Brady, treasurer.

Trio for Los Angeles

Three outstanding 16mm. films, each quite different in character, have been seen at a recent summer meeting of the Los Angeles Cinema Club. These are *In The Beginning*, 1942 Ten Best award winner by Fred C. Ells, FACL; *Old Mexico*, by Russell B. Mullin, and *Cine Whimsey*, by Robert Fels. The last film, an Honorable Mention award winner in 1942, was presented at the Los Angeles screening by Newell Tune, coproducer with Mr. Fels of this experimental comedy.

For Staten Island

La Baie St. Paul, by Frank E. Gunnell, FACL, grand award winner in the late Come To Canada film contest, was the featured presentation at a recent meeting of the Staten Island Cinema Club. *Back To The Soil*, 1942 Ten Best award winner by George Mesaros, ACL, and *Lake Mohawk*, by the club president, Ernest Miller, ACL, rounded out the film program. The Staten Island club has recessed until the fall, at which time activity will be resumed on the group's production.

Club in Cleveland

Members of the Amateur Photographic Club, a unit of the Motion Picture Council of Greater Cleveland, will be busy during the summer months in the production of a film depicting the operation of Cleveland's Block Plan of Civilian Defense. John Borza, director of the club, is in charge of production, working from a scenario prepared by Paul Healey, in cooperation with Mrs. Rehor, OCD director of the Block Plan. The 16mm. picture is being shot at sound speed, with the hope of adding a narrative sound track in the fall.

Films for Westwood

Members' films have been the order of the evening at a late meeting of the Westwood Movie Club, in San Francisco. Among the pictures seen were *1939-1940 Fair*, by Mrs. Perry Allen; *Wedded Blisters*, by H. Swanson; *The Mystery Film*, by Edna Spree; *Folies Bergères, 1939*, by J. W. Richardson. A demonstration in meeting of sepia toning movie film, presented by Mr. Richardson, rounded out the program.

Pair for Edison

A screening of two outstanding 16mm. color films comprised the last program before the summer recess of the Edison Camera Club, ACL, in Chicago. These were *Lincoln Trails* and *Flowers and Gardens*, by Dr. H. Eugene Wells, of the South Side Cinema Club. Both films were accompanied with music and narrative, presented by the double turntable.

Sound in Passaic

Through the cooperation of the Brothers McMahon (Louis and Reginald), members of the Passaic (N. J.) Cinema Club had a recent opportunity of studying four professionally made 16mm. Kodachrome sound on film productions. These were *Washington Cathedral*, a record picture of the national shrine now nearly completed; *Black Gold*, a publicity film of Texas and Louisiana oil production; *Into The Ringer and Out—With J. Smedley Sprout*, an industrial comedy concerning the General Electric washing machine; *Botany Clothes The Nation*, the story of Botany Mills. All the pictures had been produced by Spot Film Productions, Inc., of New York City, and Louis McMahon, ACL, has worked on them in one capacity or another.

SLOW MOTION

Often, we find that a brisk wind will make it almost impossible to keep the closeup view of a flower blossom within the camera field. However, most flower closeups can be filmed at slow motion speed, which will retard the rapid action of the flower, if there is a breeze. Hence, the flower will not bob out of the view.

CAMERA IN CANOE

HIKING? Mountain climbing? Horseback riding? Well, they are all right in their own way. But none of them holds a candle to canoe tripping. At least that is what Ernest F. Schmidt, ACL, of Geneva, Ill., maintains. And, to bear out this contention, he recently produced a 400 foot, 8mm. film in Kodachrome, entitled *Canoe Country.* It is a most convincing demonstration. And other sports will have to film both well and mightily, if they want to picture their attractions as capably as has Mr. Schmidt.

Mr. Schmidt knows his country, and he knows how to camp. In the past twenty years, he has camped in every State in the Union—and in most of the Canadian Provinces. With such a background of experience, it was natural that he would not make any of the many mistakes of the camping novice. In other words, he started with an advantage—he knew what he was about to film, and he could devote his full attention to his camera.

But why the trip? Well, there was that promise to Mrs. Schmidt, made when they were first married. It was a promise that they would one day make a canoe trip into Canada. And the promise had been hanging in midair for some time. So there was packing and driving—and, finally, canoeing.

Canoe Country shows the life that the Schmidts lived during their trip. It is leisurely and wholesome. It is the sort of thing that makes the city dweller move uneasily in his office chair and wonder if perhaps he is really living the good life. Nothing exciting happened to the Schmidts. They caught fish. Mr. Schmidt has worked out some very nice sequences of the episodes. In closeup, he shows his equipment, the clean and lethal barb. Then Mrs. Schmidt takes over as cameraman, while her husband plies the water in search of the finny tribe. In a quite remarkable series of closeups, we see the precious fish being landed, until it flops helplessly in the bottom of the canoe. And, finally, we see the worthy and appetizing end of the same fish, as it is cooked slowly.

Food plays a good and noble part in Mr. Schmidt's film. There is bacon, an admirable subject for the powers of Kodachrome—at first a pale, unpretentious strip of meat, which, as it fries most enticingly, slowly turns yellow, then golden, then a crisp brown. There are rough, dusty, brown potatoes, which, in the hands of Mrs. Schmidt, become rich, creamy, virgin white mashed potatoes, which undulate with tempting swirls as they are whipped to and fro in the pan. There are rich, deep blueberries, at first swinging gaily in small clusters from their bushes, then glistening in one great luscious mass when they have been picked and cleaned. There are enormous hot pancakes,

8mm. scenes by Ernest F. Schmidt, ACL

Shots in "Canoe Country," record of canoe trip in Canadian wilds

Superbly Made
COLOR SLIDES

ON MORE THAN 15,000 SUBJECTS!

In the S.V.E. Library of Kodachromes are thousands of brilliant 2" x 2" color slides of *National Parks, nature study, art masterpieces* and other subjects. 50¢ per slide. Sets of 5 slides with 5 S.V.E. Slide Binders (at no extra cost) $2.50 per set. See at your dealer's! Write for FREE circular!

SVE LIBRARY OF KODACHROMES

SOCIETY FOR VISUAL EDUCATION, INC.
Dept. 8 MM, 100 E. Ohio St. Chicago, Ill.

THE ONLY ED. G. ROBINSON
Feature in 16mm. sound.
"THUNDER IN THE CITY"
ASTOR PICTURES CORP.
130 W. 46th Street New York, N. Y.

DISTINCTIVE EXPERT
TITLES and EDITING
For the Amateur and Professional
16 mm. — 8 mm.
Black & White and Kodachrome
Write for our illustrated catalog
STAHL
EDITING AND TITLING SERVICE
33 West 42 St. New York, N. Y.

SKIBO PRODUCTIONS
OUTSTANDING 16MM ENTERTAINMENT
SONGS! COMEDIES! MUSICALS! NOVELTIES!
James Melton, Russ Brown, The Cabin Kids, Stepin Fetchit, The Four Diplomats, Niela Goodelle, George Shelton, Walter Winchell, Arthur Murray, Norman Cordon, Henry King and his Orchestra and many other stars of Stage, Screen and Radio.
One Reel Sound Releases
WRITE FOR FREE CATALOG
★ SKIBO ★
PRODUCTIONS, INC.
130 W. 46th Street
New York N. Y.
A SKIBO SHORT

which, like bacon, start their course in a most unimpressive fashion, only to grow and change their very nature before the eyes of the audience.

Man needs food for his soul, also. And there is a bountiful supply of it in Mr. Schmidt's film. The bristly pine cone shoots into view, astounding in its size and color. Gentle lilies and others of their ilk sway their nicely distended petals in the breeze, creating a rhapsody of color. Wild flowers spring hither and thither across the screen, caught tremblingly in closeup. And, early in the dawn, we see the morning mist rising softly and dreamlike from the surface of the lake, leaving it glistening and sparkling in the sun.

Camp life is not all play and beauty, and in *Canoe Country* this truism is not forgotten. Winding their way through the film are shots of man's curse, the beard, catching up with Mr. Schmidt, and there are shots of the eventual grudging decision to do away with it. We see Mr. Schmidt poring over a map with a compass, making difficult decisions as to the party's general location. Cutting wood, whittling sticks—they all have to be done in camp, and they are all shown here.

Yes, it was a simple, natural life. It was fun. And, when it was over, the Schmidts had a permanent record of it to remind themselves of what a fine life it had been. What's more, maybe they would be able to convert a few friends to a canoeing vacation. As Mr. Schmidt says, "The many audiences to whom we have shown the picture have been most flattering, so I guess we brought some of our good time back with us." Mr. Schmidt is quite correct.

Washington film news

[Continued from page 286]

record as to how each felt about the other, but a cursory view of the proceedings of the last few weeks will convince even the most casual observer that Mr. Davis's defense of the OWI motion picture activity was extremely lukewarm.

WHAT HAPPENS NOW?

At this writing, Mellett has resigned his OWI job and has returned actively to the President's staff. He doubts whether his activities will continue to concern movies. His assistant, Arch A. Mercey, has handed in his resignation and plans to stay around only long enough to do some necessary housecleaning. All OWI's production activities have ceased. It is probable that productions in the works when the axe fell will be finished, but no new ones will be attempted. It seems likely that the OWI Motion Picture Bureau will retain a "liaison" function, which means that it will continue to act for the government in all its dealings with the movie industry—but this is by no means certain. It will probably continue to pass on the production of government films and on the distribution of government and non Hollywood, non Service movies done by those outside the government. In passing on the allocation of film stock for all factual pictures produced by anybody, it is currently acting as adviser to the War Production Board, which does not want the job of passing on film stock, all by itself.

Of the $50,000 granted to the bureau, $13,000 will go to its 16mm. activity, which will allow for a staff of five, chiefly clerical, to answer queries and to keep some 22,000 16mm. prints of war information subjects, already produced, in circulation. There will be no new 16mm. product for OWI to distribute, unless some outside source pays for the production and for the prints of such films. The some 200 distributors who have been handling the OWI 16mm. product will continue to do so until the prints in circulation are worn out. The 16mm. activity will continue to answer queries regarding the availability of 16mm. prints of war information films and will in general help where its limited budget will allow.

The new "shorts" program of the combined OWI and War Activities Committee of the motion picture industry, announced recently in this column, will probably be carried on by the WAC and the motion picture industry itself. This program alone will cost the industry somewhere in the neighborhood of two million dollars a year, which is probably one of the reasons why industry was, as voiced by Will Hays, "genuinely appreciative of the service being rendered" by the OWI bureau.

The situation can almost be summed up by saying that the office has been dissolved, the force disbanded, the furniture sold, but that there is still a girl around to answer the telephone.

BACKGROUND

That Congress does not approve of the government being in the movie business is not news. Any observer of government movies and movie making will find that it has followed a consistent pattern.

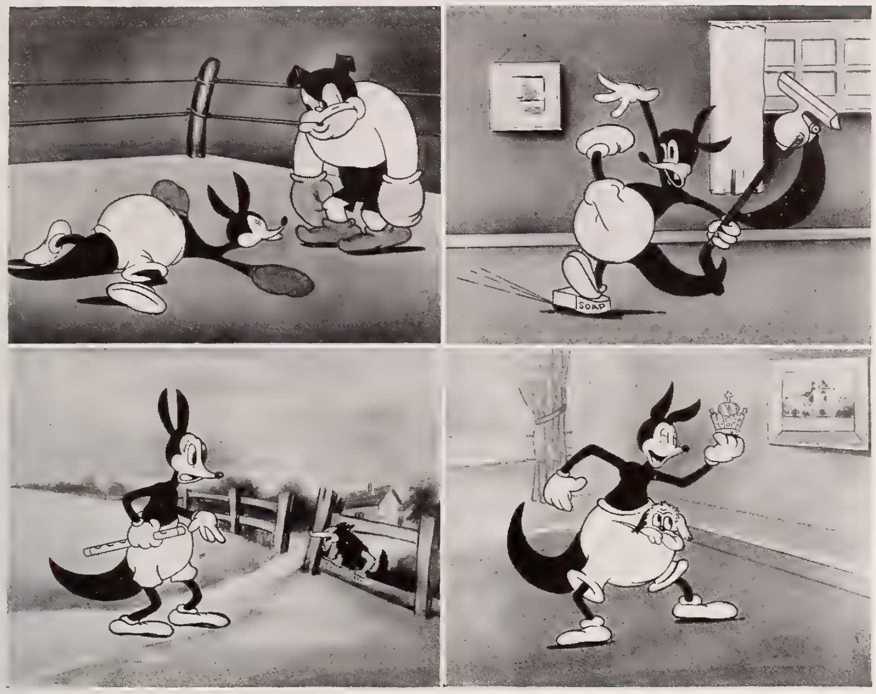
Present day history of government movies begins in 1935, when Pare Lorentz was hired by the Resettlement Administration to make a movie about land waste. The result, *The Plough That Broke The Plains*, was released in 1936, and it was widely acclaimed, although it was also disapproved in some quarters. In the following year, the Resettlement Administration was "reorganized" and became the Farm Security Administration, whose Film Unit, with Lorentz at its head, produced *The River*, which met a similar reception to that of *The Plough That Broke The Plains*. It was the first government movie to enjoy large scale commercial distribution. In September, 1938, the Farm Security Administration Film Unit became, by Presidential transfer, the U. S. Film Service and, in addition to production, assumed the functions of clearance and distribution of government films. Most notable production of U. S. Film Service was *The Fight For Life*, another typical Lorentz product. The U. S. Film Service was part of the National Emergency Council, and it was here that Lowell Mellett, then director of the NEC, entered the government movie situation. In 1939, the U. S. Film Service was abolished at the suggestion of Congress, and most of its personnel went to the Office of Education. A year later, Congress saw to it that funds allocated to the Office of Education specifically prohibited their use for motion picture production. So, again, most of the same personnel were out of a job. They shortly found a new one in a few months, when the National Defense Advisory Commission was formed in 1940 and needed a film unit. The NDAC was absorbed in 1941 by the Office for Emergency Management, and, in December of that year, Lowell Mellett was appointed by the President as Coordinator of Government Films. The same crew of people who had been kicking around through all these changes (a few were lost here and there) now became the Motion Picture Section of the Division of Information of the OEM. On June 13, 1942, this outfit was abolished, and the movie people became the Motion Picture Bureau of the Office of War Information. And in June, 1943, this last was virtually abolished.

Practical films

[Continued from page 296]

island scenery and activities, including farming, deep sea fishing, trout fishing and harness horse racing. Scenes taken at the Anne of Green Gables home in the National Park are included. These pictures are available for public showings.

The bureau also has over 200 35mm. slides for free distribution. The slides are divided into series, covering agriculture, historic scenes, points of interest, yachting, fishing, harness horse racing, Indians and industry. This summer, a series of slides of sea cadets and air cadets will be made, and George W. Serebrykoff, ACL, winner of the Hiram Percy Maxim award in 1942, is expected to visit the island for the purpose of making a 16mm. Kodachrome film.



Scenes in new cartoon comedy series with kangaroo character, Kiko, released in 8mm. and 16mm. by Castle

KIKO LEAPS INTO HOME MOVIE SCENE

IN PREPARING their new cartoon comedy release, Kiko, for national distribution, specialists at Castle Films spent a great deal of time and effort perfecting the series, so that it would be of the widest possible enjoyment to the home projectionist. Because so many of the home movie enthusiasts own 8mm. and 16mm. silent projectors, the Castle experts had the problem of producing a cartoon picture that would lose nothing in entertainment value because it was without sound. The adaptations were accomplished by employing a minimum of very brief titles, carefully keyed to the atmosphere and spirit of the stories. The complicated art of editing silent pictures has been developed to a fine point by Castle craftsmen, who now devote more time to this specialized work than ever before. In the case of *Kiko* cartoons, the editors had the advantage of working with film that lost little in the silent version because of the humorous pantomime and funny situations involved.

The celebrated Terrytoon Studios created the popular kangaroo character, Kiko, and Castle Films is releasing two of these comedies each month. There will be eight cartoons in all, and *The Big Fight* and *Cleaned Out* are already available. The August releases will be *The Foxy Fox* and *Hail the King.* Other titles to be released include *Ostrich Troubles, On The Scent, Danger on Ice* and *Red Hot Rhythm.*

Kiko will be available in 8mm. headline and complete editions and 16mm. headline, complete and sound editions. The sound version has a special score, with catchy music and all the amusing sound effects that go with cartoon comedy.

The clinic

[Continued from page 303]

if these films may be damp when scraped, this strip *must be thoroughly dry* when the cement is applied, or the splice will not hold. Water and film cement will not mix, and, if the cement comes in contact with a wet portion of the emulsion or base, it will not soften the film base in the manner needed in making a perfect weld. The film scenes being spliced may adhere temporarily, but later, when the moisture dries out completely, the splice will fall apart. This trouble is commonly reported to us, and movie makers are at a loss to understand how a splice seemingly can be perfectly adequate and then part by itself without even being projected. In several cases, every splice in a fully edited film has parted within a period of a few days. This condition can be avoided in two ways. First, the object used to moisten the portion of the film to be scraped should not be soaking wet, but only damp. Second, after scraping the emulsion off, wipe the scraped portion with a dry cloth.

Job Closeout!
16mm steel
REELS-CANS

● Available in 400'—800'—1200'—1600'. Immediate shipments in large or small lots. Fine quality spring steel—flexible and sturdy.

All orders subject to prior sale. F.O.B. . . . New York or Baltimore.

PICTORIAL Films INC.
R. K. O. BUILDING
RADIO CITY, NEW YORK, N. Y.
CIRCLE 5-7090

CINE EQUIPMENT THAT YOU DON'T NEED, YOU CAN SELL
Consult MOVIE MAKERS display and classified advertising for dealers' purchase offers or use MOVIE MAKERS classified to list the equipment you want to sell.
MOVIE MAKERS
420 Lexington Avenue, New York 17, N. Y.

DON'T WISH . . . MAKE TITLES
IN COLOR OR BLACK AND WHITE
● To prove how easy it is to make beautiful professional-looking titles. . . . A-to-Z offers you a
● SAMPLE TITLE KIT—FREE ●
Send for your kit today—try our easy method
A-to-Z MOVIE ACCESSORIES
175 Fifth Ave. Dept. M41 New York 10, N. Y.

SOUND ON FILM
Rent—Exchange—Sale
USED SOUND FEATURES FOR SALE REASONABLE
CINE CLASSIC LIBRARY
1041 Jefferson Ave. Brooklyn, N. Y.

NEWS of the WORLD

NEW ONE REEL COMEDIES IN 16MM SOUND
Starring Bing Crosby, Bob Hope, Shirley Temple, Joe E. Brown, Myrna Loy, Jack Benny, Al Jolson, Zasu Pitts, Buster Keaton and others.
List Price: $20 each—Dealer discount
Comedy House
130 W. 46th St. New York, N. Y.

FREE FILM REVIEWS

You can borrow these new publicity movies without charge

THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

Summer Care of the Victory Garden, 1 reel, 16mm. sound on film, color; produced by The Aetna Life Affiliated Companies of Hartford, Conn.

OFFERED TO: groups.

AVAILABLE FROM: Safety Education Department, Aetna Life Insurance Company, Hartford, Conn.

Summer Care of the Victory Garden is one of a series of films which Aetna is producing and making available for public distribution in order that spare time gardeners can get the maximum benefit from victory gardens. This is the second in the series, and it gives definite suggestions on plant cultivation, pest control, weeding, mulching, watering, thinning and other phases of cultivation.

Maison Francaise, 400 feet, 16mm. silent or sound on film, color; produced by Mills College.

OFFERED TO: groups.

AVAILABLE FROM: La Maison Française, Mills College, Oakland, Calif.

Maison Française is being distributed to promote interest in the study of French language and culture. The film shows the life and activities of La Maison Française of Mills College, and the sound edition has narrative in English and French. Darius Milhaud wrote the music for the picture in which Mme. Milhaud and André Maurois appear. Other distinguished Frenchmen assisted in the production.

Around the World with G. M., 2 reels, 16mm. sound on film, black and white, running 18 minutes; produced by General Motors Corporation.

OFFERED TO: groups.

AVAILABLE FROM: Department of Public Relations, General Motors Corporation, 1775 Broadway, New York, N. Y.

Around the World with G. M. shows in travelog style how products made in the United States are serving in other lands. Animated maps are used to emphasize the extent of the area covered by our fighting forces, and many war products are shown in actual use on the firing line.

A Better Way, 16mm. sound on film, color, running 18 minutes; produced by E. I. DuPont de Nemours & Company.

OFFERED TO: groups.

AVAILABLE FROM: E. I. DuPont de Nemours & Company, Inc., Organic Chemicals Department, Wilmington, Del.

A Better Way is a film story of the discovery and development of Delsterol "D" — Activated Animal Sterol — the source of Vitamin D, which is aiding millions of poultry raisers to get good egg production and to raise healthy chicks without rickets.

Highway Sabotage, 16mm. sound on film, black and white, running 20 minutes; produced by affiliated Aetna Life Companies.

OFFERED TO: groups.

AVAILABLE FROM: Advertising Department, Aetna Life Insurance Company, Hartford, Conn.

Highway Sabotage portrays the effects of automobile accidents on America's war effort. The story follows the actions of a reporter through his investigation of a serious accident. Visits to the hospital, where the victims were taken, to the war industry where some of them were employed and to the garage where the damaged cars were to be repaired are included.

Sightseeing at Home, 2 reels, 16mm. sound on film, black and white, running 14 minutes; produced by General Electric.

OFFERED TO: groups.

AVAILABLE FROM: Visual Instruction Section, Publicity Department, General Electric Company, Schenectady, N. Y.

Sightseeing at Home is the story of television. The movie describes the processes involved from the time the camera records the action to the time it is reproduced on the television screen. Thirty complete pictures are televised every second in the form of single electric impulses and, every second, four million impulses reach the receiver screen, one after another.

About Faces, 16mm. sound on film, black and white, running 10 minutes; produced by the United States Public Health Service.

OFFERED TO: groups.

AVAILABLE FROM: Surgeon General, United States Public Health Service, Bethesda 14, Md.

About Faces tells the story of an average American family's dental habits, good and bad. Through their experiences, the picture emphasizes the need for early dental care, the need for constant checkups and early treatment of decaying teeth and the importance of proper nutrition and careful mouth hygiene. (A longer color version is available for special showings only.)

Report from Russia, 285 feet, 16mm. sound on film, black and white, running 8 minutes; produced by the Bureau of Motion Pictures, Office of War Information.

OFFERED TO: groups.

AVAILABLE FROM: 191 distributors throughout the United States, Alaska and Hawaii; the list is available from Educational Division, Bureau of Motion Pictures, O.W.I., 1400 Pennsylvania Avenue, Washington, D. C.

Report from Russia shows the strength of that country. Not only the guns, tanks and planes are shown, but the invincibility of the people themselves is depicted. Women farmers and women in industry, children on farms and civilians being calm under enemy fire are shown.

Camp Perry National Rifle and Pistol Matches, 2 reels, 16mm. silent, color, running 24 minutes; produced by Western Cartridge Company.

OFFERED TO: groups.

AVAILABLE FROM: Advertising Department, Western Cartridge Company, East Alton, Ill.

Camp Perry National Rifle and Pistol Matches features the sport of shooting with rifles and hand guns at the greatest shooting tournament in the world. Experts and activities at Camp Perry are shown.

Heritage, 1 reel, 16mm. sound on film, black and white, running 9 minutes; produced by Douglas D. Rothacker.

OFFERED TO: groups.

AVAILABLE FROM: Douglas D. Rothacker, 729 Seventh Avenue, New York, N. Y.

Heritage is the story of the early struggles of pioneer races in learning the ways of civilized living which constitute the background of contemporary civilization.

DREAM OF GENERATIONS—Kodacolor snapshots are printed on paper—made from color negatives in an ordinary roll-film camera. Use the limited amount of Kodacolor Film now available to send your Service man an occasional FULL-COLOR snapshot from home.

Kodak research has made Color Photography a part of everyone's life

Back in 1928, Kodak brought out a film for making home movies in full color. It was merely a start, in the light of what has been done since, but it was the first of its kind, and it brought joy and satisfaction to a great many people.

In 1935, Kodak introduced full-color Kodachrome Film for home movies — and it "had everything." Projected on the screen, it showed, in radiant color, the big moments of "family history"... Now, Kodachrome is shooting records of actual combat for the Army, Navy, and Air Force—for military study, and for training.

The year after, Kodachrome "still pictures," shot with a Kodak Bantam or 35-mm. camera, and projected on a screen, were a new joy to thousands.

In 1938, the introduction of Kodachrome sheet film led to full-color photographs as illustrations in magazines and newspapers. By showing attractive foods and new things in home decoration, color photography was a guide to better living. With pictures of remote, colorful countries, it brought home the world "as is."

In 1941, color photography moved closer to the familiar black-and-white snapshot—Minicolor prints from miniature Kodachrome Film were made available by Kodak. And for professionals, Kotavachrome prints made from Kodachrome Film in larger sizes. Projection on a screen was no longer the only means of enjoyment . . . But full-color prints on paper were still to come.

Last year, 1942, the cycle was complete. Kodacolor Film, usable in ordinary cameras and processed by Kodak, yields Kodacolor prints on paper. The methods of making full-color photography as universal as black-and-white are now fully known.

• • •

Now, Kodak Color Films are "in the service"—better to watch our enemies from the air, and penetrate their camouflage . . . to record our troops and ships and planes in action . . . and to train our men . . . Eastman Kodak Co., Rochester, N. Y.

Serving human progress through Photography

FILMOSOUND LIBRARY'S FEATURE-LENGTH HOME MOVIE OF THE MONTH

PARIS CALLING, Universal's timely filming of intrigue and high adventure in the French underground movement, has just been released for showing at approved non-theatrical locations, through the Filmosound Library! It's a great wartime thriller that will keep you and your friends enthralled from start to finish.

Get **Paris Calling** for your next feature . . . and *then* for fun and spice, choose a group of shorter Filmosound Library films to complete your program. You'll find almost any sort of movie you can think of in this great collection—cartoons, sport shorts, travel, battle films, OCD subjects, first aid training . . . and on and on through thousands of titles.

Plan the movie program you've always wanted to see . . . Filmosound Library has the very films you'll want.

Put Your Projector to Work for Victory

Your projector is a victory weapon . . . and so is every other projector in your town whether owned by school, club, or industry. For these projectors can help train warworkers and teach first aiders and Civilian Defense groups. Seek out these idle projectors. Team them up with Filmosound Library's extensive collection of special-purpose training films. Put them to work for Victory. Projectors are not available now for civilian purchase, yet there need be no shortage if all civilian equipment is shared when the need is greatest.

There's No Shortage of Expert Servicing

Don't be satisfied with less than *perfect* projector efficiency. Bell & Howell factory experts inspect, adjust, repair, and replace until your Filmo projector is again in factory-perfect working order. Your dealer can tell you the standard costs of repairs your Filmo may need and will help you pack it for safe shipment to the factory.

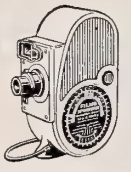
The peerless Vap-O-rate film treatment protects your irreplaceable home movies . . . makes them impervious to oil and moisture . . . resistant to scratches, heat and finger marks which mar so many good films. *The coupon below* will bring you information on this proved professional process. Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*

Opti-onics*
BELL & HOWELL

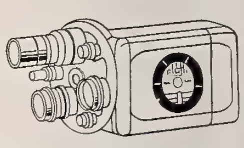
Opti-onics is OPTIcs . . . electrONics...mechanICS. It is research and engineering by Bell & Howell in these three related sciences to accomplish many things never before obtainable. Today, Opti-onics is a WEAPON. Tomorrow it will be a SERVANT... to work, protect, educate, and entertain.

*Trade-mark registered

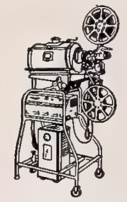
THESE WAR WEAPONS WILL BE YOURS ...WHEN PEACE IS WON



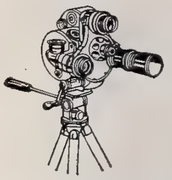
FILMO SPORTSTER—Popular 8mm. camera with F2.5 lens. Four speeds, including slow motion. Single-frame control. Film footage dial resets automatically. Sportster is the economical precision "8".



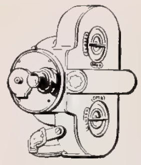
FILMO AUTO MASTER—16mm. magazine loader with 3-lens turret head (which mounts finder objectives, too). Its four speeds include sound film speed and slow motion —has single-frame control.



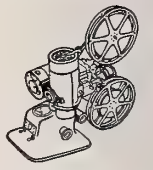
FILMOARC PROJECTOR—Engineered throughout as an arc projector, this 16mm. model has ample light for large auditoriums. High output amplifier and dynamic twin speakers are included. Shows sound or silent film.



EYEMO CAMERA—The "tailor-made" 35mm. camera. Seven standard models plus a complete set of precision-engineered accessories fit Eyemo to any task from quick field work to complex studio projects.



FILMO 70E CAMERA—Has many features of more expensive Filmo models. Single-lens seat provides for quick changes from standard to special-purpose lenses. Accurate spyglass viewfinder. Four speeds, including sound and slow motion, with accurate speed governor.



FILMO DIPLOMAT PROJECTOR—This fine 750-watt machine takes up to 400 feet of 16mm. film. Famous B&H all-gear drive and power rewind. F1.6 lens and magnilite condenser which steps up screen brilliance. Shows sound or silent film—though the sound is not heard.

BUY WAR BONDS

BURNED-OUT PROJECTOR LAMPS must be returned when you order new ones.

"E" FOR EXCELLENCE. How the Army-Navy "E" award is won and presented is shown by this one-reel sound film. Service charge 50c.

Bell & Howell Company
1843 Larchmont Ave., Chicago, Ill.

Please send catalog and supplements of Filmosound Library titles ( ).

I'd like information on the "Vap-O-rate" Film Treatment ( ).

Name........ ....

Address..

City....................................State............

I have a .... mm. projector, sound ...... silent .....

made by .... MM 8-43

MOTION PICTURE CAMERAS AND PROJECTORS

PRECISION-MADE BY Bell & Howell

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

★ COLORING SUNSETS

- A "pickup" for the anemic sunset and a sure way of producing a scene that will add "punch" to any film.

★ *Projection is fun*

- Second part of a series of articles on basic technique of presenting sound and silent movies.

★ WRITING A PRACTICAL SCENARIO

- How to write an outline for a film that can be adapted to fit the facts when you film the picture.

★ FILMING HUMMINGBIRDS

- An authoritative discussion of filming hummers and other birds, illustrated with scenes from movies of three experts.

★ MANAGING THE CAST

- A useful guide to diplomacy in handling actors in amateur movies and practical films.

SEPTEMBER, 1943 **25c**

a formula for results . .

S-S-S

. . . . sight, sound, sequence These are the elements of Sound Motion Pictures, that today are accomplishing miracles, in preparing military forces for victorious combat, in training inexperienced civilians for victorious war production and home defense—the fastest, most thorough training the world has ever known.

Tomorrow, look for these 3 S's to accomplish further miracles—miracles in broadening the scope of education, in speeding up training for the exciting, competitive transition to post-war problems.

Victor Cameras and Projectors are serving on the Home and Fighting Fronts the world over. Its factories are also producing important radar, airplane and technical parts to speed Victory. Its laboratories are testing new developments to reach new highs in perfection. Look to Victor —the active force in

16mm Sound Motion Picture Equipment

VICTOR Animatograph Corporation

HOME OFFICE AND FACTORY: DAVENPORT, IOWA

242 W. 55th St., New York City • 188 W. Randolph, Chicago

Distributors Throughout the World

Victor
REG. U.S. PAT. OFF.
16

Off on a Great Adventure . . .

This little man is having a new experience. He's going to discover things he never knew before. You'll have a new and enlightening experience, too, the first time you try Ansco Hypan Reversible Film.

Whether it's fast-moving outdoor action, or Junior playing with blocks indoors, you can depend on Ansco Hypan Reversible for brilliant, sparkling, *life-like* projection.

Hypan Reversible's high speed, fine grain and fully panchromatic emulsion provide everything you want in a movie film. Its high resolving power and really effective anti-halation coating are added insurance of best results.

Next time, load your movie camera with Ansco Hypan Reversible. This 16mm film comes in 50 ft. and 100 ft. rolls. "Twin Eight" Hypan Reversible is available in 25 ft. (double-width) rolls. **Agfa Ansco, Binghamton, New York.**

Agfa Ansco

8mm and 16mm

HYPAN REVERSIBLE FILM

KEEP YOUR EYE ON ANSCO—FIRST WITH THE FINEST

Who will design the BEST postwar camera ?

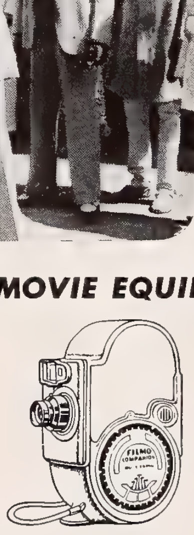
Filmosound Library Presents "Bombay Clipper"

Universal's stirring tale of Axis espionage aboard the "Bombay Clipper" will hold you on the edge of your seat. Approved non-theatrical locations should team this full length feature with a selection of "shorts" from the Filmosound Library's collection of thousands of professionally made films. The coupon below will bring complete catalog and recent supplements.

OLD PROJECTOR LAMPS must be returned with your order for new lamps. The bases are made of critical material and have real value.

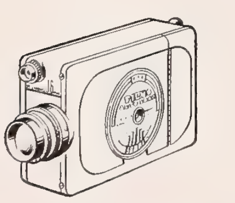
GUIDEPOSTS TO FINER MOVIE EQUIPMENT AFTER VICTORY

Filmosound V...— 16mm. Projector

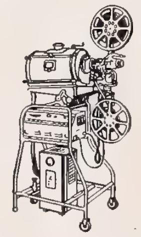


Filmo Companion 8 Camera

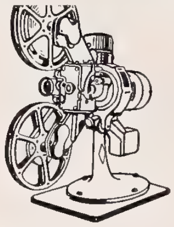
Filmo Master "400" 8mm. Projector



Filmo Auto Load 16mm. Camera



Filmoarc 16mm. Projector



Filmo Master 16mm. Projector

You will . . . in fact, you're designing it *today* . . . you *have* been ever since you shot your *first* movie scene! You wished for a better viewfinder, perhaps . . . or wanted an "8" with a turret head . . . or a speedier camera that would *get* a scene before it was gone forever . . . or an easier-loading camera . . . or . . . the list is endless.

These *hopes,* multiplied by thousands, became realities in Filmo Cameras . . . *famous* realities like the "Positive" viewfinder, drop-in loading, built-in exposure calculator, turret models with interchangeable lenses and matched finders, the unique film speed governor, and a host of other *practical* operating refinements. Thus, *your needs* . . . your increasing *skill* . . . have long been a vital force in Filmo Design.

And during all these months while our entire production has been helping win a war, you haven't stopped thinking about the *new* things you want in your *next* camera . . . and B&H Research hasn't stopped *interpreting* your hopes in logical, workable, necessary improvements.

Those improvements *will be* a part of the BEST postwar camera . . . the camera *you* are designing *now.*

It will be a Filmo Camera . . . made by Bell & Howell Co., Chicago; New York; Hollywood; Washington, D. C.; London. *Est. 1907.*

Opti-onics
BELL & HOWELL

*Trade-mark registered

*Opti-onics is OPTIcs . . . electrONics . . . mechanICS. It is research and engineering by Bell & Howell in these three related sciences to accomplish many things never before obtainable. Today Opti-onics is a WEAPON. Tomorrow, it will be a SERVANT . . . to work, protect, educate, and entertain.

BUY WAR BONDS

Products combining the sciences of OPTIcs • electrONics • mechanICS

PRECISION-MADE BY *Bell & Howell*

BELL & HOWELL COMPANY
1843 Larchmont Ave., Chicago, Illinois
Please send me complete Filmosound Library Catalog and recent supplements.

Name..

Address..

City.............................. *State*... MM 9-43

MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 18 September, 1943 Number 9

Washington film news . . . . . *William M. Nelson* 326

Hail to the clubs, *editorial* 329

Signal Corps trains with film 330

Fitting scenarios to facts . . . . . *John G. Ellis, ACL* 331

Bird films need patience . . . . . *Edgar R. Hoff* 332

Managing the cast . . . . . *Paul D. Hugon* 334

Coloring sunsets . . . . . *Kenneth F. Space, ACL* 335

Amateur clubs . . . . . *James W. Moore, ACL* 336

Projection is fun . . . . . *Holton Howell* 337

Practical films . . . . . *Donald Maggini* 338

The clinic . . . . . *Kenneth F. Space, ACL* 342

News of the industry . . . . . *Donald Maggini* 344

Films you'll want to show 348

Closeups 350

Free film reviews 358

• ON THE COVER: Frames from *The Volcano of Paracutin,* made by Ralph E. Gray, ACL

Thomas J. Farkas, ACL

End Of Part One

End title for a reel, lettered by Stahl Editing and Titling Service

ARTHUR L. GALE,
Editor

JAMES W. MOORE
Continuity Editor

KENNETH F. SPACE
Technical Editor

DONALD MAGGINI
Advertising Manager

MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year postpaid (Canada and Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies 25c (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1943, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to AMATEUR MOVIE MAKERS, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York 17, N. Y., U. S. A. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

WASHINGTON FILM NEWS

Latest reports of the government's use of movies

WILLIAM M. NELSON

NAVY FILMING

One of the most useful, best organized and least publicized movie jobs being done in the United States today is the training film program of the Navy. Each month, some 40,000 prints go from the Navy's laboratories to ships at sea, shore training stations and Naval bases abroad.

Unlike many other government agencies, the Navy is not primarily concerned with informing the public about what it is doing. It is content to let its accomplishments speak for themselves, from the daily headlines, and to assign to films a more specific job—that of teaching Navy personnel how to fight, and to win, a war. That the worth of and necessity for this job can hardly be debated is probably one reason why the Navy has been allowed to do it unmolested and why it has not come under the inquisitive eye of a doubtful Congress.

Training film production in the Navy is assigned to the Training Film Branch of the Photographic Division of the Bureau of Aeronautics. This fact does not mean that all the films produced relate to aircraft; any of the Navy's other bureaus may request that films be made, and, if there is sufficient justification for them, they will be. All the films made are produced under Navy supervision, but comparatively little of the actual production is undertaken by the Navy itself. Instead, some fifty peacetime commercial producers are working under contract to the Navy, and the excellence and uniformity of the product being turned out speak well, not only for the officers who supervise and consult on production, but also for the system which has geared the skills and experience of the private commercial and industrial producer to the needs of war.

Subjects being turned out range from simple films about first aid to more elaborate productions, dealing with the intricacies of fire control and Radar. Before undertaking any given subject, the Navy first determines the medium to which it is best suited; as a result, the Training Film Branch is today using every visual medium and technique known to the industry—35mm. movies, 16mm. movies, sound slide films, black and white, color, live photography, animation and various newly developed combination techniques. Because some of the subjects to be taught did not lend themselves to visual presentation, new techniques have had constantly to be developed, techniques that will find wide and useful application after the war.

The most significant single thing about Navy teaching films is that they teach. Before the war, "visual education" was a more or less meaningless phrase which referred vaguely to showing pictures in a classroom. The general feeling of most instructors was that pictures "dressed up" a course, and, while not essential, they were nice to have around, because they offered the student some respite from the more formalized methods of classroom teaching. With the films at hand, the prewar instructors were probably right. Today, the view is different, for the films that the Navy is producing are an indispensable part of training curricula and are in themselves a means by which a subject may be taught. Their purpose is to teach, to teach rapidly and to make complex subjects as easy to understand as is possible. For example, it is possible to teach students the operations of Naval guns, by working with textbooks, charts, diagrams and with the guns themselves. But, even if a student takes the gun apart and puts it together several times, or watches it operate for weeks on end, this type of instruction leaves much to be desired. For example, the student cannot see the charge exploding or the shell leaving the muzzle. He cannot see the gun recoil and counter recoil. And he cannot see mechanical operations inside the gun mount and housing that occurred during firing. Careful and detailed animation of these operations in a movie, however, explains these things slowly, clearly and in a language that he can understand.

The Navy's teaching job is complicated by the fact that men with college degrees and men who have never finished grammar school are being taught the same subjects in the same classroom. The films have quite successfully bridged this gap and reached an educational common denominator. Advanced principles of physics, chemistry and calculus have been reduced to remarkably simple terms for the purpose of enabling the student to understand the theory, operation, maintenance and repair of ordnance equipment. Men who were never quite sure when to take an aspirin are learning, and learning well, precautions to take against tropical diseases.

Aside from classroom teaching, the Navy has found and developed a new use for films—"emotional conditioning." Here films are used to familiarize Naval personnel with experiences that might otherwise, under actual battle conditions, prove to be considerable of a shock. For example, the realism of sound and picture can simulate a dive bombing attack on a ship. A student can look down at a picture of an anti-aircraft barrage being aimed at him, and he can maneuver actual controls to avoid being hit; such scenes, together with an accurate sound track, provide for him, while he is being trained, the realism of actual battle conditions. Later, when he encounters such conditions in battle, he will be a combatant who is much more level headed and efficient than will a man going into battle completely "cold." Such training has accounted for more than one squadron of aircraft getting safely back to its home base.

It can truthfully be said that the Navy, in two short years, has done more to advance the field of visual education than was accomplished by all other producers and agencies combined since the invention of motion pictures. The Navy experience has shown that teaching almost any subject can be made practical, rapid and efficient. That the knowledge of visual education gained in the war will be carried on in peacetime seems axiomatic. And that education in the United States will benefit greatly is a foregone conclusion; for one thing, the producers now working for the Navy will themselves carry the techniques that they have developed into new fields. It is far from fantastic to assume that the school of the future will inject its teaching far better, more accurately and in about half the time that is required today. Films will not, and should not, supplant the teacher, but they will do much to make his teaching more effective.

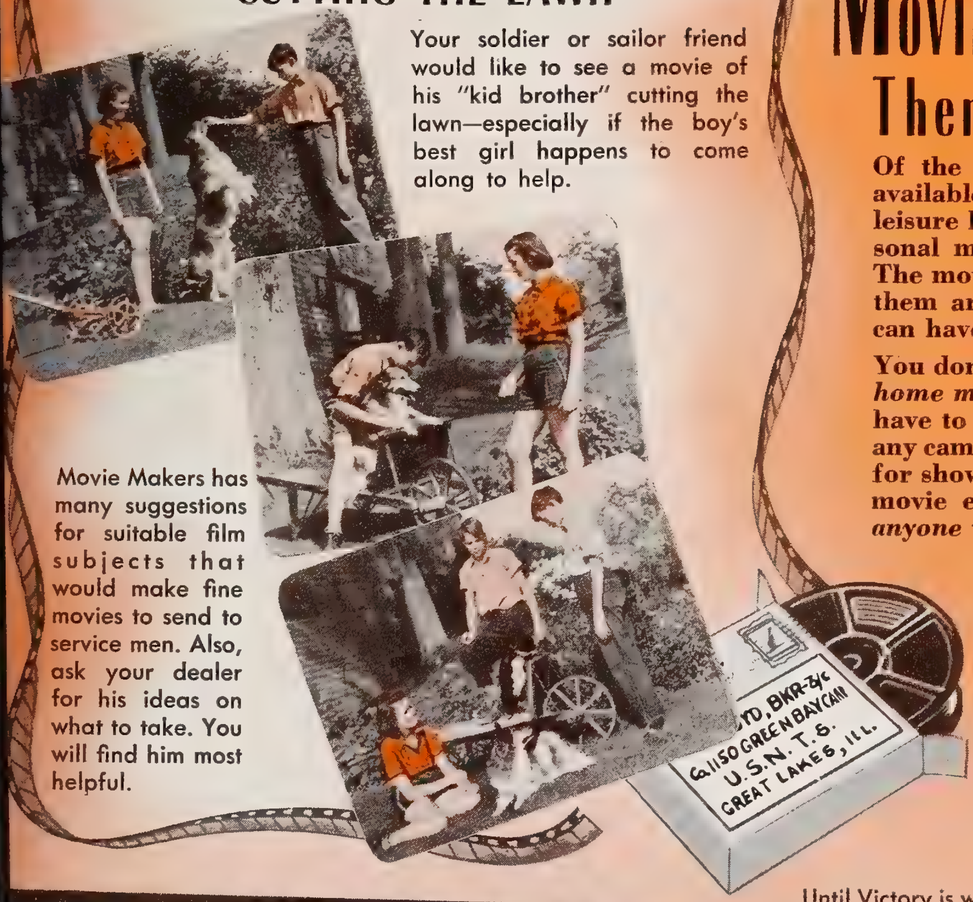
In all phases of the Navy's program,

[Continued on page 357]

When Trainees Relax...

SHOW HIM "THE KID BROTHER" CUTTING THE LAWN

Your soldier or sailor friend would like to see a movie of his "kid brother" cutting the lawn—especially if the boy's best girl happens to come along to help.



YD, BKR-3/c
Co. 1150 GREEN BAY CAMP
U.S.N.T.S.
GREAT LAKES, ILL.

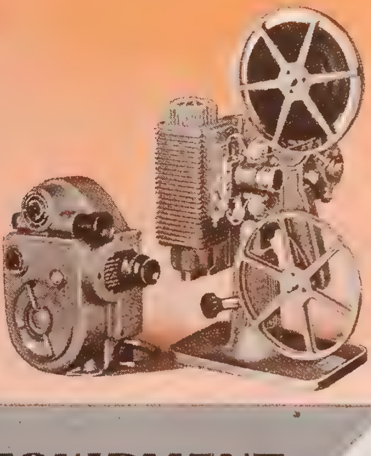
Movie Makers has many suggestions for suitable film subjects that would make fine movies to send to service men. Also, ask your dealer for his ideas on what to take. You will find him most helpful.

MOVIES of Their Families Give Them Their Greatest Lift!

Of the various forms of entertainment which are available to service men in training camps in their leisure hours, nothing brings such *happiness* as personal movies of the people they know back home. The moving pictures that friends or relatives send to them are the nearest thing to a furlough that they can have.

You don't have to be an expert photographer to take *home movies* to send to service men. You don't even have to own a camera, for you can rent one at most any camera store. Projectors are available at all camps for showing 8mm. movies. The simplicity of modern movie equipment makes it possible for practically *anyone* to take good pictures.

If you want to do something *worthwhile* for a soldier or sailor friend of yours, get a camera and take movies of his family! Revere Camera Company, Chicago, Ill.



Until Victory is won, Revere craftsmen are now devoting full time to the building of war supplies.

Revere 8

★ **QUALITY HOME MOVIE EQUIPMENT**

BUY
WAR BONDS
EVERY
PAY DAY!

Wollensak means Good Lenses

"FIRST SNOWFALL" by Dr. Jerome Leadley, Rochester, N. Y., physician and prize-winning photographer. One of Dr. Leadley's most outstanding photographs, this fine picture has won widespread acclaim for its delicate beauty and exquisite detail. Made with a Wollensak 6½" ƒ4.5 Velostigmat.

Dr. Leadley says, "I've used Wollensak lenses for many years. Whether it's for a snowscape or an operating scene, they give the quality I want in my prints." Improve *your* photography with a Wollensak.

For Movies, Candid, Enlarging, Action, Stills

WOLLENSAK OPTICAL CO., ROCHESTER, N.Y.

HAIL TO THE CLUBS!

PROBABLY no recreation—except pleasure transportation, motoring, yachting and flying—has been more limited by the demands of war than has movie making. Those of us to whom the joy of using a camera is one of the deepest satisfactions of our normal living have had to ration that happiness very severely. But the interest remains, even if activity has had to be reduced. There is a remarkable vitality in personal movies.

This vitality is evidenced very strongly in the vigor with which hundreds of clubs of amateur movie makers keep up their meetings. It would have been easy to predict that film rationing and equipment shortages would mark the end of movie clubs, in the belief that people would not come together to discuss a hobby in which many of them could not participate actively. But such a prediction would have failed to take account of the fact that movie makers are more than casual users of cameras and film.

These clubs do not meet only to project films and to talk about them, although projection is—as it has always been—an important feature in movie club programs. There are discussions of technique; there are talks about the equipment of the future; there are plans for club projects, ranging from projection for wartime purposes to interclub gatherings. The coming autumn will see these lively groups meeting with a renewed determination to keep active.

There are clubs with active officers and clubs with officers who can devote but little time to their groups, yet both the first and second of these types continue to have meetings. There is a natural gregariousness among hobbyists. If movie makers get together, they will always find something to talk about, program or no program. Many clubs have discovered that the time before and after the formal meeting is one in which club members seem to be most active.

There is an amazing inventiveness among program chairmen. They provide picnics, dinners, contests, film criticisms, lectures and friendly hectorings of members who offer their footage on the altar of group discussion. Old films are sought out and are shown as a kind of evidence of the progress that has been made in camera work.

That the amateur movie clubs of the United States are numbered in the hundreds bears eloquent testimony to the fact that personal filming has devotees who will not be downed by a situation in which their filming is seriously restricted by the needs of the war. These men and women are truly the guardians of one of the things that we are fighting the war to preserve. They do not propose to let the finest hobby that was ever developed become a war casualty.

If there are those among us who are tempted to take the discouraged attitude that "filming is out, for the war," we should give ourselves the pleasure of attending a movie club meeting, for we shall find there an interest, a determination, a courage that will be an inspiration to us.

We shall also find out—if we have not found it out already—that there are so many things for movie "fans" to do that our chief trouble will come in getting time enough to do them. The amateur movie hobby is going strong, war or no war!

ACL

The AMATEUR CINEMA LEAGUE, Inc. *whose voice is* MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

DIRECTORS OF THE LEAGUE

STEPHEN F. VOORHEES, *President*	New York City
JOHN V. HANSEN, *Vice President*	Washington, D. C.
ETHELBERT WARFIELD, *Treasurer*	New York City
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
H. EARL HOOVER	Chicago, Ill.
HAROLD E. B. SPEIGHT	Canton, N. Y.
PHILIP N. THEVENET	Dallas, Texas
FLOYD L. VANDERPOEL	Litchfield, Conn.
ROY W. WINTON, *Managing Director*	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK 17, N.Y., U.S.A.

Amateur Cinema League offices are open from
9:00 A.M. to 5:00 P.M., Mondays through Fridays

Photographs made at Signal Corps Photographic Center

SIGNAL CORPS TRAINS WITH FILM

THE Photographic Center of the Signal Corps in Astoria, on Long Island, N. Y., is a superbly equipped motion picture studio, with numerous stages, elaborate sets, studio lighting and recording equipment and all the facilities of Hollywood.

At left, a soldier motion picture editor is cutting film with the help of a Moviola (a 35mm. viewer driven by a motor). At left, in middle, a Signal Corps camera crew films troops for a training picture. At right, in middle, a model maker puts finishing touches on a miniature ship, designed to be blown up. At left, at bottom, camera crew arranges scene in which camera dollies forward to a closeup. At right, at bottom, actual warfare conditions are simulated on studio set.

FITTING SCENARIOS TO FACTS

Plan as you will, circumstance makes change inevitable

JOHN G. ELLIS, ACL

"WRITE a complete scenario before you start to film a picture"—that is the usual advice given to amateur movie makers, and it is good advice if you intend to film a photoplay. In the case of other types of pictures, I doubt if the advice is sound, especially if you are going to film scenic, travel or other factual pictures.

I am not opposed to scenario writing. On the contrary, I think that amateurs ought to write scenarios, lots of them, but they should be written for the purpose of developing our movie making sense, as an exercise to develop in our minds the ability to see as pictures the words we write. The Russians did this after the last World War, when they were short of film, and they learned a lot about film art in the process. We might profit by their example and learn to think in movie terms and along new lines, instead of grinding out miles of rehashed old stuff as the theatrical studios are doing today. Amateurs are free from the profit motive, yet we copy the professional scenario form, a form dictated by, and for making, profits from moving pictures.

Innumerable books and magazine articles contain scenarios that are written for amateur use, and more are written every day. When I read one of them, I wonder if the writer filmed it as written or if he wrote the scenario to fit a finished picture. Experience while I filmed my own scenarios leads me to think that the latter is often the case.

The most casual reading of some scenarios reveals scenes or sequences which would strain all the resources of a Hollywood studio to put on film. I, too, have written such scenarios, many of them. I have a filing case filled with them, finished and unfinished. I have translated some of them to film, and it was these translations which opened my eyes to the pitfalls concealed in the most carefully written scenario.

As an example, let me tell you about my film, *Milk*, which gives a farm's eye view of all the work that is necessary to produce milk. I spent parts of one winter writing the scenario. In fact, I rewrote parts of it several times, to eliminate difficult scenes and sequences. With the coming of spring, it was finished, and I took it with me on location.

The very first sequence warned me of trouble ahead. It was a shot of a rooster outlined against the sky of early morning. The script called for a shot of the rooster crowing, to show how early farm work begins. Such a simple little shot! Every farm has roosters and every rooster crows, if we can believe our ears. During two summers, I heard them crowing, near and far away. Sometimes, I saw them in the act of crowing, but never once when I could film them.

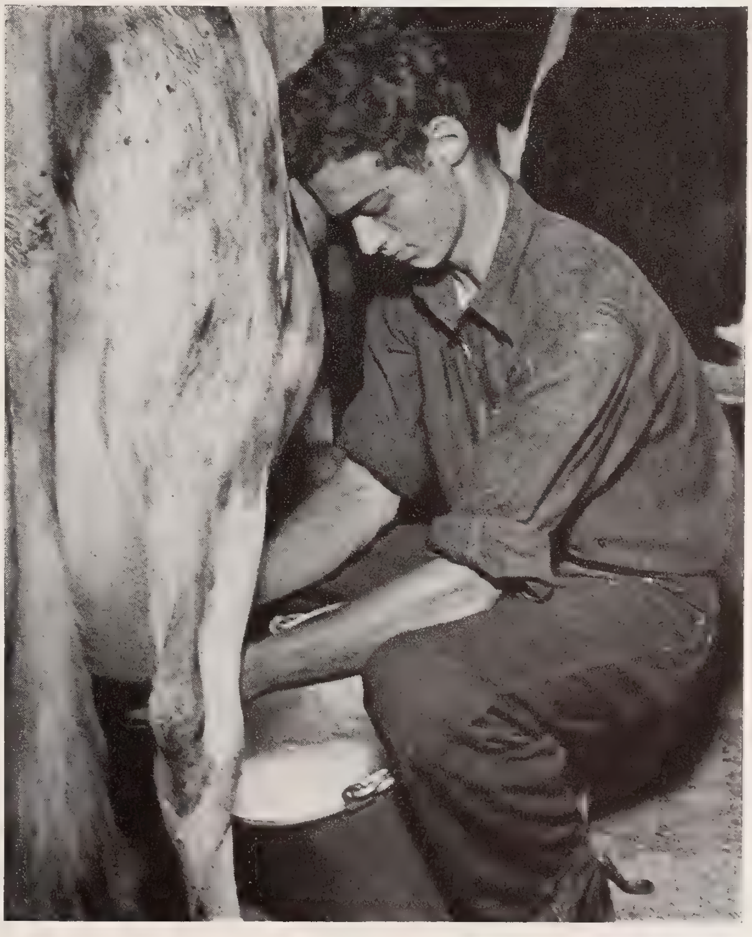
Another sequence called for some shots of a cow with her new born calf, but the stubborn beasts insisted on having their offspring at night, in dark barns or in the woods. Six months later, I got the shots after I had carried a wet, slimy youngster in my arms, the mother close behind, out into daylight. There were several sequences in which farm hands had to act out little scenes which helped to tell the story. It did not take long to discover that farm hands, no matter how willing, cannot act, that they are natural only when they are doing their regular work in the routine way; so, my carefully thought out scenes had to give way to scenes caught during everyday work.

These hindrances and many others like them gradually changed my film until it resembled my scenario only in its outline. Filming other sce-

[Continued on page 353]

• You can plan scenes of farm work in a general way, but best specific viewpoints and action can be selected on the spot.

Conrich from Monkmeyer



16mm. scenes by Mrs. Warner Seely, ACL

• **Frames from *Madame Hummer at Home*, 800 ft., 16mm. Kodachrome movie of hummingbirds, by Mrs. Warner Seely, ACL. The first frame shows Mrs. Seely with her camera, operating in a blind of tree boughs.**

BIRD FILMS NEED PATIENCE

Thought and great care are also prime requisites

EDGAR R. HOFF

• **Scenes from *Hummingbirds*, 400 ft., 16mm. Kodachrome reel by the author.**

16mm. scenes by Edgar R. Hoff

IN FILMING birds, whether they are hummers or other types, the law of success still holds—two percent inspiration and ninety eight percent perspiration. Three summers of hard work were needed to complete the film, *Hummingbirds*, work on which included finding over fifty nests and lugging heavy equipment down into precipitous canyons every day. More important was the worry that I might miss a necessary ten second shot, the lack of which would knock the bottom out of a whole summer's work. For example, I filmed one set of birds up to the "leaving the nest" stage, and then something destroyed the birds, nest and all. A mad search for a setup that would match began and ended at the eleventh nest.

By taking my equipment two miles each day and down into a 200 foot canyon and standing in ice water up to my knees for four days, I finally got the shot of the youngsters leaving the nest. The "pay off" was that, when the film came back from the processor, either because of a variation in processing or an error in my color judgment, the scenes did not match and had to be thrown out. The only thing to do was to go back the next summer—which I did. During that summer, I was able to finish the hummer as well as to pick up 1200 additional feet of other birds of the Rockies, to make up an hour lecture program.

I thought that 1200 feet, "catch as catch can," of birds larger than hummers would be easy to obtain, but again I was fooled. I found that one cannot totally disregard sequence, and sequence means trouble in the bird world, as retakes are seldom possible. I have hundreds of feet of excellent bird shots stacked away that probably will never be projected again, unless some miracle supplies the missing sequence which really makes or breaks a film. If you are going to make a bird movie, here and now I recommend that you first study available information about the bird and I advise a workable scenario. This procedure will save film; it will make the work easier, and a necessary sequence will not be lost.

Ingenuity, patience and dogged determination are what one needs most in filming nature's folk. If you have these qualifications, then get a good camera, a rigid tripod and a flock of telephotos. The regular one inch lens seldom finds any place in filming small wild creatures. A combination of a two and a half inch and a six inch lens will do. The one inch lens is standard on the 16mm. camera—a six inch telephoto gives an image six times as large. Fine, except that your troubles in handling it are stepped up six times also. If the camera is hand held, the image will be six times as "jittery" on the screen. Now you see the necessity of a "Rock of Gibraltar" tripod. Attractive scenes must be absolutely still in projection.

Being of steady nerve, I have produced usable shots with a six inch telephoto without a tripod, by running the camera at thirty two to sixty four frames a second. Where there is movement of the subject that might be distasteful if it is slowed down too much, I use the thirty two speed with a prayer. If the subject is still, I use sixty four. I have found this method to be satisfactory in filming birds on the wing and in stalking shy birds that would become excited if a tripod were to be used.

I set the focus of the telephoto for the distance from which I think I can film; when I reach that distance, I fire. If the bird is still composed, I reset the focus for a closer distance and creep up farther. A good closeup of an average sized bird must be taken within twenty five feet, even with a six inch telephoto. If you are unsteady, practice ten minutes each evening in your home during the winter months. Set the camera at sixty four frames, take a deep breath, aim and fire for three seconds (roughly the equivalent of a ten second shot at sixteen frames a second). There is a decided correlation between camera and rifle shooting. When you can hold directly on the bull's eye for three seconds, you are ready for six inch telephoto hand shots, but, at that, only at high camera speed.

If you are not a judge of distance, practice by estimating and measuring. The best method that I have found to practice distances is by sighting ten foot lengths. First learn to estimate ten feet accurately. Sight an object, then look at the ground and visualize ten foot lengths until your eye reaches the object—and check with the tape. Repeat on different objects until you have mastered the problem. It is necessary to estimate only up to 100 feet. With a little conscientious practice, you will be able to estimate accurately enough to get within the depth of field of your lenses at their usual outdoor settings.

A fault of mine that is probably universal among amateurs is to waste film by over shooting. If I come upon a rare shot, I run out the usual ten seconds of film. Then I think that maybe I should have some more. This goes on until about fifty feet are gone. One case in particular was when I came upon a hummer building a nest. I started shooting, winding and shooting again and again to make sure that I had it. When the smoke cleared away, I had gone through a full 100 foot roll. When the film cleared the cutting room, I had to discard ninety feet of perfectly good film. It always makes me unhappy when I think how far that precious film would have gone if properly used.

One shot should not last over twenty seconds unless there is interesting action. When there is no action, I find it necessary to jump from medium to near shots or to different viewpoints every ten seconds, if I am to hold interest in the subject. The reason for this fact is that, when one actually looks at a subject in nature, monotony is not apparent because the eye darts here and there, seeking out secondary interests that build up the principal subject. The same scene, when projected, goes "flat," because of the absence of the third dimension plus lack of closer views. By using a series of shorter shots, taken from far and near and from different viewpoints, one can approximate the effect of glances at the subject in real life. I never shoot over ten seconds of a scene of a motionless bird without changing the camera distance or viewpoint.

16mm. scenes by Richard L. Cassell

• Frames from *Hummingbird*, 400 foot Kodachrome film, produced by Richard L. Cassell.

If this rule is violated, there will be big footage losses in cutting. Telephotos delightfully bring out the far to near effect without moving your setup.

While on the subject of saving precious film, I recommend the development of three habits—that of winding the camera after each shot, checking the footage and setting the lens at the average focus used, so that you are ready for that unexpected shot that always pops up when least expected.

Correct exposure for various birds is still baffling to me, but I am making progress. To get correct color with Kodachrome, the exposure must not be missed over a half stop. Color error may not be noticed much in the original, but it stands out like a sore thumb in a duplicate. When the exposure is right, it would take a professional eye to detect the difference between duplicate and original.

Because of Kodachrome's slow speed, I try to do as much of my bird work as possible in direct sunlight, where it is simple at *f*/8. I use a light meter for clouds or shade, but one is never sure about the subject, since it is impossible to march up and take a reading of a wild bird. If in doubt and if the shot is important, I take one scene at the opening that I think best, then a second at a stop and a half more exposure and a third at a stop and a half less. One of the three is bound to be good enough.

Noon is the only poor time to film birds. At noon, most birds are inactive, and the angle of sunlight is such that about all one gets is a dull colored silhouette. Most feathers are iridescent, and "over the shoulder" lighting is best for bringing out their true brilliance.

Your telephoto should be as fast as possible. An *f*/4.5 is practically useless in the shade. I have been waiting, waiting and waiting for some progressive manufacturer to make a color corrected six inch *f*/2 telephoto at a reasonable price. It would save me lots of headache pills.

Stalking birds is interesting but very difficult, considering that one has to get

[Continued on page 352]

MANAGING THE CAST

A discussion of actors in practical films and amateur photoplays

PAUL D. HUGON

WITH the standards of the theatrical screen constantly goading them to greater efforts, amateur and, often, commercial film directors find it difficult to be content with the emotional performance of their voluntary stars. They expect every Tom Smith and Betty Brown to be a Clark Gable or a Bette Davis. Even with the full resources of the Central Casting Office at their disposal, they would probably continue to bemoan inferior performance. Rightly so. The individuals who can register a dozen different emotions are few and far between; most of them already are professionals. If, in addition, they have to possess perfect figures and be masters of makeup, one would hardly expect to pick them up among one's friends in the suburbs of a business city.

Yet we want to produce photoplays and dramatic sequences in commercial and publicity films. In both types of pictures, we have to use the people around us. How can we draw out of them every bit of emotion of which they are capable?

- The direction of actors in any film requires subtlety and skill.

Harold L. Lambert from Frederic Lewis

Let us start with good *casting*. Instead of paying so much attention to mere looks, why not begin with the study of *personality*, as expressed in the little things of daily life? Here are two girls, neither of them obviously disqualified by infirmity or by excessive size or weight. One of them is strictly conventional, pleasant, *comme il faut*, in her clothes, her habits, her relations with everybody. The other is obviously an individual—in disregard of advice, she picks brilliant scarfs and fancy hats to suit herself and not because they are described as "smart" in store advertisements; she calls her coupé Joshua or Sammbo; she sends her friends bits of pottery instead of "thank you" cards; she signs her checks in green ink, and all other details ad lib. Her pervading, almost intrusive individuality annoys us. She makes us feel small. She is the very person we should like to "put in her place." So we pass her by when we come to casting—thereby very neatly failing to "put her in her place," since her place would be the leading rôle. We allow our feelings to override our judgment, and we cast in the major part an unobtrusive, safe and sane, colorless person who will not upset us, a stunning looker, no doubt—and pitifully inadequate to an emotional portrayal.

Every dramatic club has had that experience. "I hate Miss So and So. She's so conceited. Let's give her a small part!" All of which would be a splendid attitude if you ran a department store, but it will not get your production anywhere. It is talent you are after, not character. The moralist is never a good casting director.

Having chosen people with personality, people whose conceit or sloppiness or morals may be hateful to us, the next step is to place each in the most suitable rôle. Our choice may antagonize them if they expected a glamorous part; so we take them aside to ask their advice, to discuss with them the dramatic opportunities of that part. "There's a bit of real acting required in this scene . . . I don't think anybody here can do it, do you? . . . It's pretty tough. You have to feel really terrible, to imagine you have actually lost a child. It may steal the show, because it's real, but it has to be well done. Can you suggest anybody who could carry that part?" So, tentatively and timidly, they suggest, "What about me?" We are duly surprised. We don't think they have such deep emotions as that. But we allow them to persuade us—we'll give them a chance to show us, although we still don't think . . . And so we let them sell themselves on the idea, all the while we have been trying to sell them. Such a part, chosen by the artist himself as a challenge, will call for his utmost effort to make good. He will have constantly before him the prospective taunt, after it's all over, "I didn't think you could do it!" So,

[Continued on page 351]

Coloring sunsets

Double exposure can improve on nature

KENNETH F. SPACE, ACL

A LOVELY and colorful sunset scene is the traditional ending of most Kodachrome travel films and even of many films made at home, to show "a day in the life of" somebody or something. There is no doubt that sunset scenes, no two of which ever seem to be alike, bring forth exclamations of delight from the beholders in a manner that is very gratifying to the filmer. There may be some sections of this country in which spectacular sunsets abound; in fact, we have often heard this said. But we are positive about one thing, which is that we do not live in such a region.

Once, we needed a sunset scene to conclude a film and we started on a sunset "hunt," which consisted of watching the skies early every evening (or late in the afternoon), hoping against hope that the heavens would blossom forth in many colors. But, it never did happen and, finally in disgust, we decided to "make our own" sunset.

The idea was based on the fact that, while double exposure in black and white means one image on the other, double exposure in color films means one color on another. If one of the scenes has color and the other does not, then color will be added to the scene with none. In our case, we meant to add color to a scene which might look like a sunset, but which lacked color or, at best, had only the blue of the sky.

A typical scene of this type is shown in the top illustration on this page (Frame 1). It was taken in midafternoon, just after a storm. The heavy clouds were moving away, and the sun was shining through the thinner portions of the area. The empty sky that could be seen was a faint blue, and there was little of it.

We filmed the scene, and then we had the sun and cloud formations of a sunset, but no coloration to amount to anything; so, WE JUST PAINTED THE DESIRED COLORS ON A PIECE OF CARDBOARD AND FILMED THEM.

This statement sounds startling, but that is exactly what we did. We first rewound the film, of course, to the start of the scene; then we got a fair sized piece of cardboard and painted wide, but blended, strokes of "sunset" colors, such as pink, red, blue, orange, yellow. In fact, almost any colors will do, since real sunsets vary so much in their appearance. The colors were of the watercolor variety, and they were brushed on slightly dampened cards, so that one color would blend softly into another.

When the cards were dry, they were held in front of the camera in full sunlight, and they were filmed as one might film any closeup. We say "cards" in the plural, as we tried out several for the purpose of testing the idea. We found that the colors should be put on in a "wash" manner, so that no striations might be visible as a result of the brush strokes. Perhaps the coloring could be done with cotton swabs instead of brushes. Frame 2 illustrates the effect from a coarse brush when it was partially dry. Medium tones of colors should be used. Faint colors will not register, and deep colors are not always so good as are the medium tones.

The painting should be made *after* the scene has been filmed, if possible, since the movie maker then will know where the light areas of the scene were and where the darker ones occurred. This knowledge is a great help in determining the color blends, since the sum total of the two exposures must be taken into consideration. In other words, it would [Continued on page 347]

1.

2.

3.

4.

5.

16mm. scenes by Kenneth F. Space, ACL

• 1. Color scene of sun behind storm clouds that will look like a sunset if color is added. 2. Color added by double exposure on painted card. Effect of painting is obvious because card is overexposed and paint is not mottled. 3. "Fake" sunset gives color by double exposure on colored card. 4. Another successful double exposure. 5. Double exposure of colored card and movie scene of Kodachrome slide.

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Picnic in Wisconsin Initiating a new and pleasant custom, members of three amateur movie clubs bordering Lake Michigan in southeastern Wisconsin gathered recently for their First Annual Picnic, held at Petrifying Springs Park, in Kenosha. The clubs involved were the Kenosha Movie Makers Club, the Ra-Cine Club, ACL, of Racine, and the Amateur Movie Society of Milwaukee, ACL. The picnic program, which had been arranged by a joint committee from the three groups, included the singing of patriotic airs, speeches by Emery S. McNeil, ACL, Elmer Klug, ACL, and Jerry Meldgaard (Kenosha, Milwaukee and Racine presidents, respectively) and games and movie making arranged by Arline Yonk, Joseph Stehlik and Joe Hoffman, with a basket supper concluding the festivities.

L. A. Eights compete Meeting in the auditorium of the Bell & Howell Building, in Hollywood, members of the Los Angeles 8mm. Club recently completed their annual summer contest, with the following results: *Billy's Big Adventure*, by Fred Evans, first; *Studio Programs and Camera Cruises*, by Irwin Dietze, second; *Nitwit News*, by W. D. Garlock, third. Entries rating Honorable Mention were *Ice Capades*, by Stanley Clemens; *The Mischa Auer Radio Hour*, by C. Williams Wade, jr.; *Los Angeles Flood*, by Dr. R. S. Petter. Guest films seen on the same program were *Life in the Ozarks*, by Bruce Barnhill, and *A Victory Garden, or Where's The Sloan's Liniment?*, by Earl Holbrook.

Utah alfresco More than 500 members and guests of the Utah Cine Arts Club, in Salt Lake City, attended a recent outdoor screening of amateur films presented by the club on the south steps of the State Capitol Building. The purpose of the show was to acquaint service men and other newcomers to the State with Utah's attractions. Eight films, all 8mm., were presented, as follows: *Cheating the Dentist*, by Al. Londema, ACL; *Mesa Verde*, by Virginia Smith; *Roamin' Holiday*, by Dr. C. Elmer Barrett; *Rodger*, by F. K. Fullmer; *Some Western Color*, by Elmo H. Lund; *Dog Daze*, by George Brignand; *Canyon Trails*, by Bishop C. E. Shank; *The Utah Trail*, by Al. Morton, ACL, and Mrs. Morton.

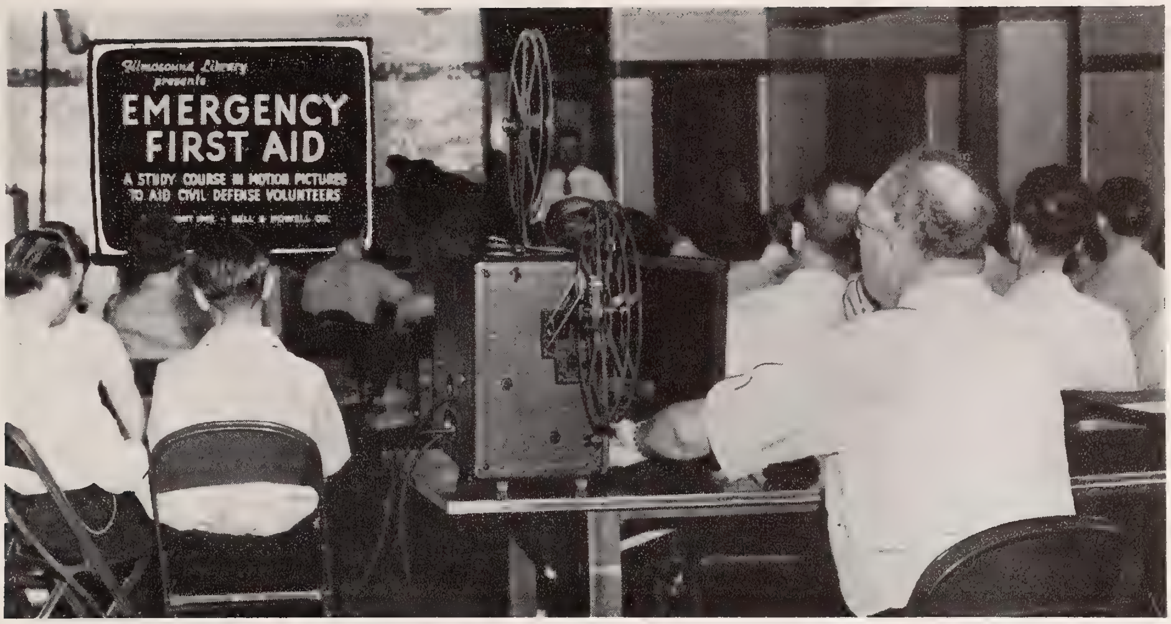
Ra-Cine ballots New officers have been elected and announced by members of the Ra-Cine Club, ACL, in Wisconsin, as follows: Jerome Meldgaard, president; Ange Jensen, vicepresident; Dorothy Brehm, treasurer; Tacoma Veselik, secretary; John R. Kibar, program chairman. Films screened at the election meeting include *South America*, by Martha Merell; *Sand In Your Shoes*, by William Vincent, jr., ACL, of the neighboring Kenosha Movie Makers Club; *Autumn*, *Wildflowers* and *Western Wildlife*, from the League's Club Library; *Trees To A Home*, *Big Fish* and *African Pigmy Thrills*, 16mm. sound films, presented by Richard Larsen.

Sound for San Francisco *Sound Accompaniment For Amateur Films* has been the subject of discussion and demonstration by Dr. J. Allyn Thatcher, ACL, at two recent meetings of the Cinema Club of San Francisco. Dr. Thatcher concluded his project by making a disc recording in meeting of selected musical backgrounds and narrative, scored with a projected film. Films seen at late meetings have included *Mountain To Seashore*, by A. O. Olson; *Vacation Trip in the High Sierras*, by Charles D. Hudson; *Zion Canyon*, by Rudy Arfsten, ACL.

[Continued on page 356]

• **Guests at a screening for service men, recently given by the Bell Movie and Camera Club of Denver, Colorado.**

A. R. Bowen, ACL


Filmosound Library
presents
EMERGENCY
FIRST AID
A STUDY COURSE IN MOTION PICTURES
TO AID CIVIL DEFENSE VOLUNTEERS

• Sound on film projection often necessarily takes place in halls and rooms with poor acoustics. A successful show partly depends on proper placement of projector and proper tone and volume levels.

Courtesy Bell & Howell Company

PROJECTION IS FUN

Part II of complete review of projection technique

HOLTON HOWELL

MODERN sound projectors are delicate instruments, producing a high volume of sound from minute vibrations within a sensitive photoelectric cell, which receives a varying pencil of light from an exciter beam focused upon the sound track of the moving film. Consequently, any imperfections in the track or the sound head are magnified many times by amplification.

But, with the tremendous strides made in about the past five years, 16mm. sound quality is capable of being almost as good, under proper conditions, as is 35mm. As in a professional theatre, though, much depends upon the operator.

The greater the technical and practical skill of the operator, the better the show will be, and it is experience that counts every time. The wisest advice that I can give any budding projectionist is to operate as many shows as possible under all conditions, good or bad.

With so many men in the armed services needing entertainment; with so many people, both in and out of uniform, needing instruction through movies in civil defense and the “arts” of modern war, there is plenty of scope for an enthusiastic movie operator. Even if you do not own a projector that is suitable for the presentation of sound films to large audiences, inquiries of local educational, civil defense and military authorities will probably reveal that they would be only too pleased to have the voluntary assistance of an operator of some experience.

The larger part of my personal experience with sound projectors has accrued since I have been in uniform, and the opportunities I have had to make use of my knowledge and skill have been many and varied.

I have shown instructional and feature sound films on English projectors, such as the substandard Pathé Vox, British Acoustic and British Thompson Houston projectors. In Canada, I have used Victor and Bell & Howell Filmosound Master and Utility machines.

The condition under which these machines were operated varied from an unplastered steel, brick and concrete dining hall to an all wood recreational hall, complete with projection booth. From these programs I learned much, especially about audiences.

Impersonal movie audiences, of any size, seeing a program of entertainment films are extremely critical, whether they have paid to come in or not. If they are in uniform, they will stamp, yell and clap if anything goes visibly or audibly wrong. If, on the other hand, the program “goes over’ perfectly, they will react only to the mood of the film, and no bouquets will be thrown to the perspiring operator. Therefore, movie projection to large Service audiences is a thankless business, requiring every ingenuity on the part of the operator to present a perfect show with the materials on hand. But it is a fine education, offering exacting conditions not found in home movie screenings.

Let us consider, separately, all the factors which contribute to perfect sound reproduction from film.

Acoustics.
Sound track.
Tone.
Volume.
Size of audience.
Cleanliness of sound optics.
Condition of amplifier and sound head.
Condition of film.
Condition of speaker.
Condition of projector driving mechanisms.
Correct mains voltage.

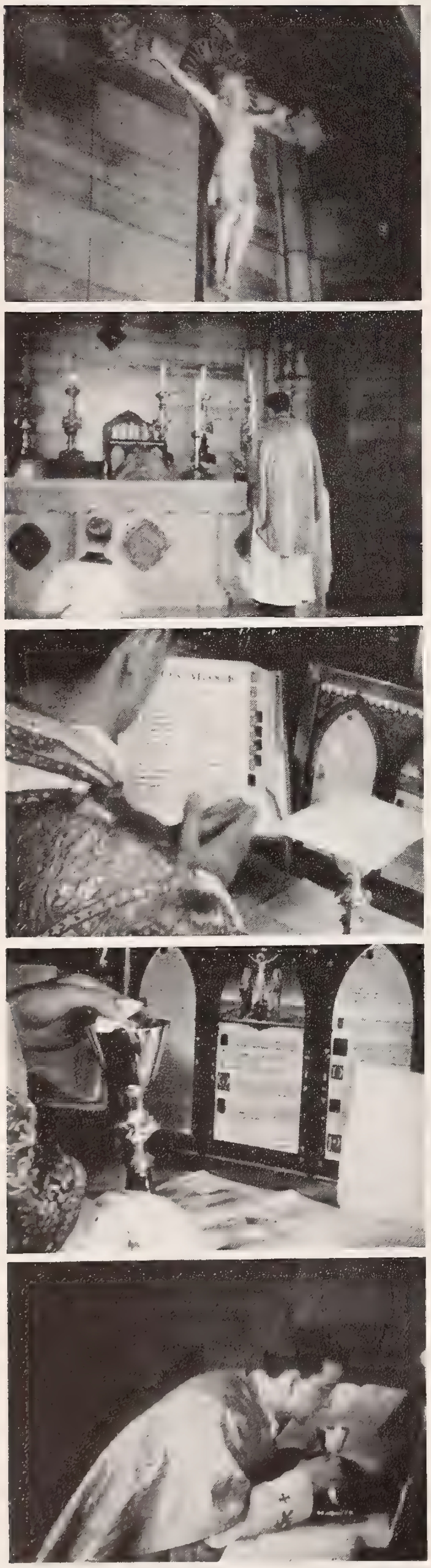
[Continued on page 354]

PRACTICAL FILMS

The non theatrical movie as used for various purposes

DONALD MAGGINI

16mm. scenes by Paul J. Hayes



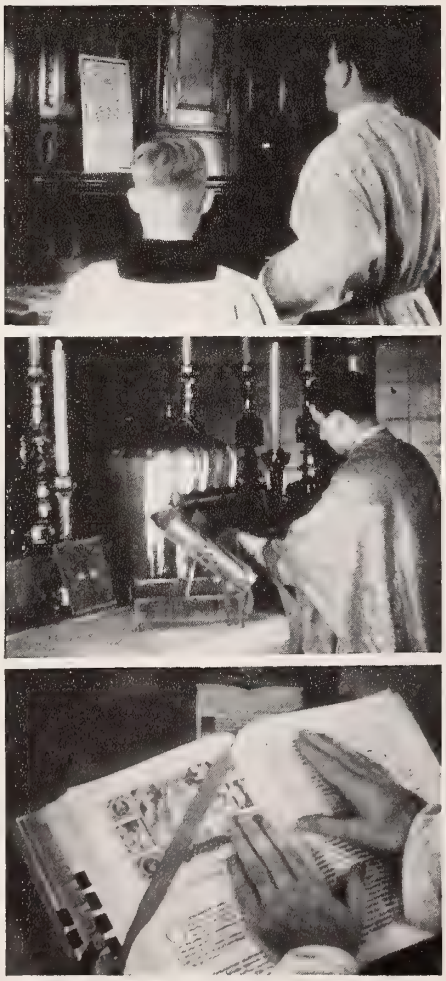
THE MASS ON FILM

With the imprimatur of the Most Reverend Thomas J. Walsh, Archbishop of Newark (N. J.), an intimate record of the Holy Sacrifice of the Mass has been made on 16mm. Kodachrome by the Reverend Edward J. Hayes, ACL. Paul J. Hayes, brother of the producer, was the cameraman, and the Reverend Victor J. Ronley, C.P.S., the celebrant.

The film conveys the dignity and solemnity of the celebration of the Eucharist in the Roman Catholic Church, giving at the same time a close view of the priest's movements rarely afforded those assisting at the sacrifice. The divisions of the mass are clearly defined, the derivations and meaning of the various Eucharistical functions clarified and the uses of the vestments, monstrance and articles on the altar are identified and explained.

Father Hayes has prepared a commentary which accompanies the screening, and it is read against a background of liturgical music. The camera viewpoints throughout the picture are particularly well suited to the exposition of the material. No detail of the mass lacks visual clarification, and the impression of devotion and sincerity is felt throughout the length of the film. The only note of symbolism in the account is the inclusion of the recurrent appearance of a crucifix high above the altar. This is an effective means of fixing in the minds of the spectators the significance of the doctrine of transubstantiation.

• Scenes in *The Holy Sacrifice of the Mass*, produced by the Reverend Edward J. Hayes, ACL, and filmed by Paul J. Hayes.



The purpose of the picture and its accompanying lecture is to enkindle a greater appreciation of the Holy Sacrifice of the Mass, by bringing the audience closer to the altar. A number of prints are now available for distribution.

SPOT NEWS

Spot News, a one reel, 16mm. sound film, outlining the basic principles of the transmission of wire photos, has recently been released by the Jam Handy Organization, Detroit. The picture will be used in the war training program in the field of communications and in schools, to supplement and introduce many subjects related to electrical impulse transmission.

Opening sequences show a wire photo crew making a photograph of an airplane taking off from the top of a speeding automobile. This picture is then transmitted over a telephone wire. A picture is shown painted on a rope coiled on a drum, as a model, to help to explain the principles of transmission. It is also shown how the same picture will reappear when the painted rope is rewound on a similar drum. The actual photograph is seen being scanned by a photoelectric eye, into lines which correspond to the length of rope shown on the model, and then being transmitted as an electric current of varying intensity. The film ends with scenes explaining how the current is received and changed back to light values and then printed as a picture.

CLEVELAND ELECTS

At the recent election of the Motion Picture Council of Greater Cleveland, Mrs. Frank R. Anderson, director of the Civilian Defense Film Bureau, was named president and Dr. David Wiens, of the Cleveland Board of Education, was elected vicepresident. Harold Wallin, of the Cleveland Museum of Natural History, will be the treasurer, Mrs. R. D. Kittle, secretary, and Mrs. L. L. Swift, corresponding secretary. New directors elected at the annual meeting were Paul Healey, Corda Peck, Mrs. Estelle C. Koch, Mrs. Charles Kitchell, Mrs. Swift, Mrs. C. H. Renaud, Mrs. F. M. Watters, Mrs. Laura Parmenter and Mrs. M. G. Wenning.

HIGH SCHOOL BOY MAKES FILM

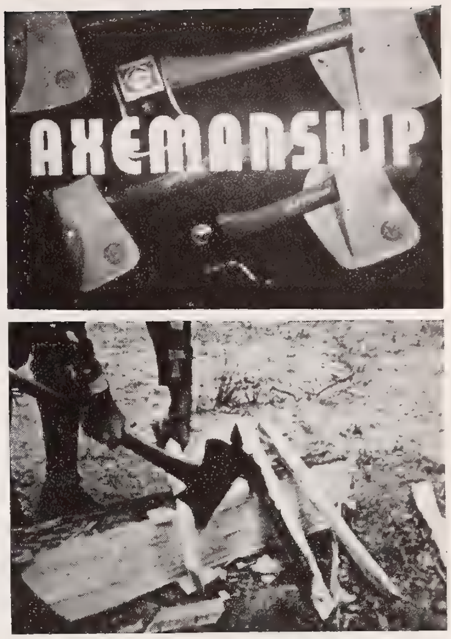
Education for Freedom is the title selected by Nistor Potcova, ACL, a student at Monroe High School, Monroe, Mich., for a 16mm. black and white film that he recently completed to show the school's activities. The film runs 760 feet, and it will be used by Monroe High School to acquaint new students with the operation of that institution. Excellent titles for the picture were printed by the school press, and Tom Martin and Bill Dusablon, both fellow students, helped Mr. Potcova plan the scenes and the lighting.

The scenes of sports are from actual games which the school teams played, but many of the other sequences of the film were planned and rehearsed. The boys tried to get as many faces in the film as possible without slowing down the picture, and, when the picture was shown at the school, some 400 students were able to recognize themselves in the various sequences. The showings are accompanied by a narration spoken over a public address system, and a supplementary background of musical selections is supplied by records.

CONGRESSIONAL LIBRARY FILMS

There are 104 subjects in the list of films which the Library of Congress has requested United States motion picture producers to deposit with it. These pictures were released from May 1, 1942, to April 30, 1943. Under the terms of an agreement recently made between producers and the Library of Congress, films having significance as records of the time are to be selected by the library from those copyrighted in any given year.

The library's selections are not based on an attempt to secure the best films released during the period, but it chooses from each year's output those films which will provide future students with the most truthful and revealing information that the cinema can offer about the life and interests of the men and women of the period. The library attempts to secure all important news films and record films of probable interest to the student. Some entertainment films will be included in the factual record group if they may be considered to present a picture of the time which is truthful and realistic. Films which mark important artistic or technological advances in the art of motion pictures and films which provide elements of the common imaginative life of the period will also be selected, and outstanding films of scientific or geographical interest not included in other categories will be chosen.



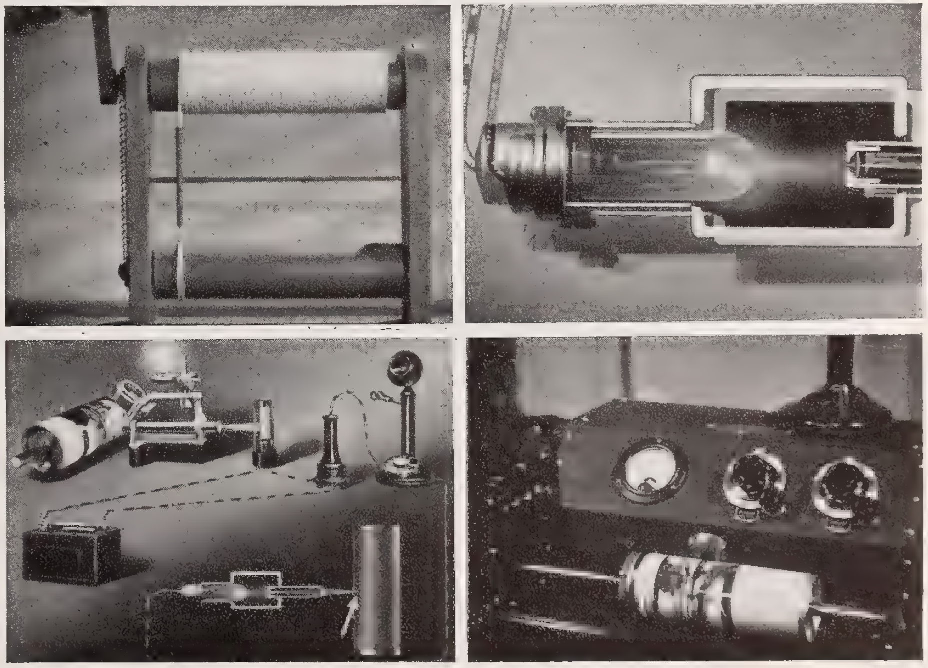
• ***Axemanship*** **is an educational reel of techniques of handling an axe, produced and released by Visual Education Service of Boy Scouts of America.**

OCD FILMS

The visual training section of the United States Office of Civilian Defense, Washington, D. C., has recently released a number of new 16mm. sound on film motion pictures, prepared by experts, that will be used to speed the training of civilians in defense work. The office has also issued an interesting booklet which gives information concerning the utilization of the films and suggestions for arranging the showings. Films [Continued on page 349]

• **Scenes in *Spot News*, produced by Jam Handy Organization. The picture outlines principles of the transmission of photographs by wire.**

Jam Handy Organization



EXT

Own First 8

"VICTORY IN SICILY!"

On the spot movie record of the first thrust on Axis-held Europe! Join the greatest armada that ever sailed! Hurl yourself ashore with Yanks, Canadians, and Britons! Join the Navy as it bombards strong points! See the actual Allied occupation, with fierce fighting in the hills! See the enemy conquered as the Allied forces sweep through Sicily to victory! Own this historic film!

BOTH IN ONE CASTLE FILMS' Scoop!

FREE!

New Castle Films' De Luxe Catalog, describing 98 thrilling films you can own and give. Send coupon now!

RA!

★ ***ONLY IN CASTLE FILMS*** **can you follow war history step by step . . . Own a record of every major event from Hitler's invasion of Austria to the current day.**

16mm Movies

BOMBS ROCK ITALY!"

n your own screen! The aerial softening of Italy's key
ities. Precision bombing of rail yards, factories, docks
nd shipping! Fly with a Yankee bomber and see it all
ith your own eyes! Here are the sledge-hammer
lows that rocked all Italy . . . that shook it to its foun-
ations . . . that blasted Mussolini out of power! The
relude to the march on Berlin! Own it! Show it! Now!

CASTLE FILMS INC.

LDG.
RK, 20

FIELD BLDG.
CHICAGO, 3

RUSS BLDG.
SAN FRANCISCO, 4

ORDER FORM

8 mm.	
☐ 50 feet . . .	$1.75
☐ 180 feet . . .	5.50
16 mm.	
☐ 100 feet . . .	2.75
☐ 360 feet . . .	8.75
☐ Sound 350 feet	17.50

Remittance Enclosed ☐
Ship C. O. D. ☐

Copr. 1943, Castle Films, Inc.

Send Castle Films' "VICTORY IN SICILY" and "BOMBS ROCK ITALY" (both in one film) in the size and length indicated.

*Name*________________________

*Address*________________________

*City*________________*State*________

Send Castle Films' FREE DeLuxe Catalog ☐

MM. 9

C
h
H
E
S
i
f
t

thrilling films you can own and give. Send coupon now!

EXTRA!

★ **ONLY IN CASTLE FILMS can you follow war history step by step . . . Own a record of every major event from Hitler's invasion of Austria to the current day.**

Own First 8 mm 16mm Movies

"VICTORY IN SICILY!"

On the spot movie record of the first thrust on Axis-held Europe! Join the greatest armada that ever sailed! Hurl yourself ashore with Yanks, Canadians, and Britons! Join the Navy as it bombards strong points! See the actual Allied occupation, with fierce fighting in the hills! See the enemy conquered as the Allied forces sweep through Sicily to victory! Own this historic film!

"BOMBS ROCK ITALY!"

On your own screen! The aerial softening of Italy's key cities. Precision bombing of rail yards, factories, docks and shipping! Fly with a Yankee bomber and see it all with your own eyes! Here are the sledge-hammer blows that rocked all Italy . . . that shook it to its foundations . . . that blasted Mussolini out of power! The prelude to the march on Berlin! Own it! Show it! Now!

BOTH IN ONE CASTLE FILMS' Scoop!

FREE!

New Castle Films' De Luxe Catalog, describing 98 thrilling films you can own and give. Send coupon now!

CASTLE FILMS INC.

RCA BLDG.
W YORK, 20

FIELD BLDG.
CHICAGO, 3

RUSS BLDG.
SAN FRANCISCO, 4

ORDER FORM

8 mm.	
☐ 50 feet . . .	$1.75
☐ 180 feet . . .	5.50
16 mm.	
☐ 100 feet . . .	2.75
☐ 360 feet . . .	8.75
☐ Sound 350 feet	17.50

Remittance Enclosed ☐
Ship C. O. D. ☐

Copr. 1943, Castle Films, Inc.

Send Castle Films' "VICTORY IN SICILY" and "BOMBS ROCK ITALY" (both in one film) in the size and length indicated.

Name ____________________

Address ____________________

City ____________________ *State* __________

Send Castle Films' FREE DeLuxe Catalog ☐

MM. 9

The Clinic

Technical comment and timely topics for the amateur

KENNETH F. SPACE, ACL

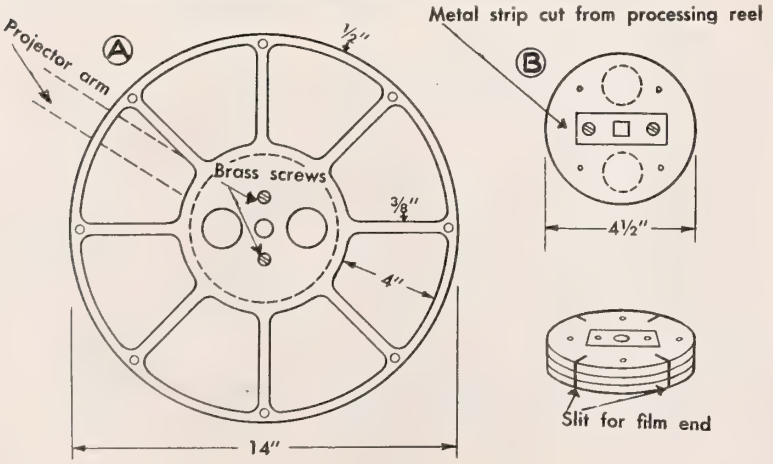
Wooden reel

Once again, A. C. Tutein - Nolthenius, ACL, contributes a most practical idea to these columns. This time, it is a film reel that can be made of wood.

The materials required are two pieces of plywood, one quarter by fifteen by fifteen inches, for reel sides; one piece of plywood, one quarter by fifteen by five inches, for film hub; one metal processing reel (from the laboratory or stock); two brass screws, one and a quarter inch long; and a few panel pins or small screws, about one inch in length.

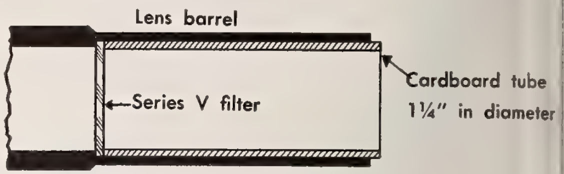
Mr. Tutein-Nolthenius writes, "For a 1600 foot reel. I use two side discs of one quarter inch plywood, specially selected from stock that will not warp. The overall width of each of the discs is fourteen inches. The side of the reel (A), illustrated below, shows the construction and basic dimensions. After the openings are cut in the sides of the reel, each side is finished by sandpapering it as smooth as possible. For the hub of the reel, one needs three discs of quarter inch plywood, cut to a diameter of four and a half inches. (See illustration B.) These discs are also well finished and are then put together with three or four panel pins, or screws, as shown. A few slits are cut across the joined edge of this hub so that the film end can be inserted. A hole is cut in the center of the hub so that the reel may be placed on the spindle arm. I found that a more satisfactory fit can be obtained by using an old processing reel on which film was returned from the processing station. I cut one strip with the square hole and one with the round hole. These I fastened to the hub on either side. I also cut two holes part way through the hub, to provide finger holds which make it more convenient to handle the reel when it is full of film. The reel is assembled by driving two screws, one and a quarter inch in length, through the reel sides and into the hub. The screws are neatly sunk, and, if they protrude slightly on the far side, they may be filed off. A thin coat of aluminum paint makes a neat job. The reels are light, inexpensive, and satisfactory in use."

A 1600 foot reel made of plywood with wooden hub



Filter holder

Here is a little "stunt" that will save you money and also perhaps make it possible for you to use a filter for more than one lens. The Eastman Kodak two and a half inch telephoto lens calls for a Series VI filter and holder. We recently needed a certain filter effect with a two and a half inch lens, but found that, although we had a filter of the right type in Series V, we had none in the VI series. We could probably have located an adapter, but that would have meant a trip and additional expense. After close examination and a bit of measuring, we found, to our surprise, that the Series V filter would slide snugly into the lens hood of the telephoto and that it could be held in place with a cardboard tube or a stiff paper lining for the hood, when the tube was pushed down as far as it would go. This tube should be blackened with ink or paint, to prevent reflections. The tube should be made to extend somewhat farther than the lens hood itself, so that it may be gripped for ease in removal when the filter is to be taken out. Since the Series V filter costs less than does the Series VI, we saved money and, since the hood now extends out beyond the filter, we need no extra sunshade.



Tube to hold filter in lens shade

Time of day

We have noted a good deal of picture taking late in the afternoons this year, especially at beaches where the low horizon line makes the sun visible long after its rays have become reddish. Those who continue to film right up to the last possible moment that the light allows will find that the results, when taken on color film, will have retained this reddish tint and, if the pictures are of people who are somewhat tanned, the effect will be even more pronounced.

Scenes taken at noontime, when the sun is directly overhead, are not always satisfactory either. In this case, the deep shadows cast on features and objects, with little detail in them, will prove to be the cause of trouble. For color work, midmorning and midafternoon are still the best times of day to film outdoors, unless some special effect is desired. In midmorning and afternoon, the sun is full on the subject, and your chances of success will be increased.

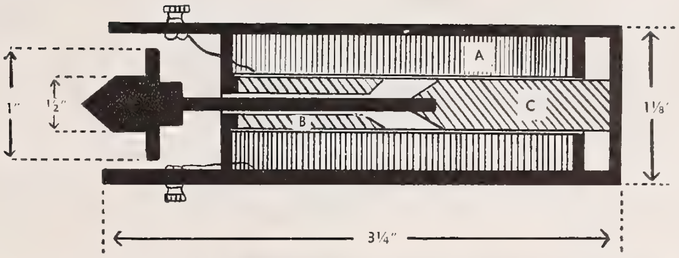
Remote control

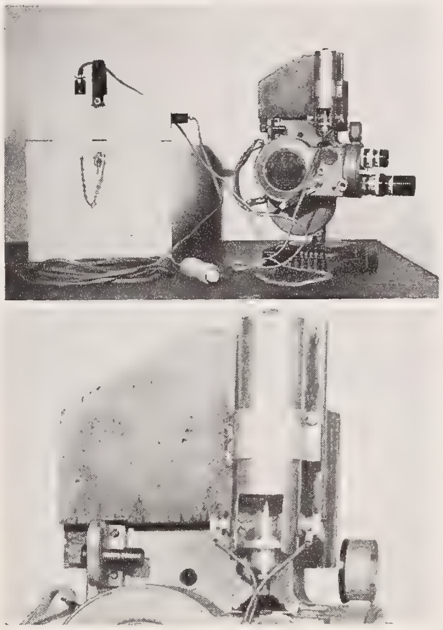
Shown opposite is a remote control, designed by Walter E. Ogden. Mr. Ogden says, "With the exception of a small amount of lathe work, only a few simple tools and inexpensive materials are required to make this remote control. Although it is designed for the Victor camera, with a few minor changes, it can be adapted to almost any movie camera. The magnetic circuit of the little relay is completely closed, with the exception of an air gap within the solenoid between the fixed and the moving cores with conical pole face. This design accounts for the rather unexpected performance of the little magnet. The materials needed are as follows: one half pound of twenty gauge enameled magnet wire; six inches of one and an eighth inch brass tubing; one piece of 3/32 inch bronze welding rod; one piece of three eighths inch steel rod; miscellaneous screws, binding posts, solder and so forth. The first step is to make the shell. A piece of brass tubing was used for the model that is illustrated. One end is cut square and finished smoothly. Segments are cut from the other end on each side of a center line, to leave legs one inch long, as shown. Holes are drilled about one half inch from the end for the magnet terminals. The fixed and moving cores are turned on a lathe from mild steel rod, about three eighths of an inch in diameter. Cores, about five sixteenths of an inch in diameter, are necessary, to develop sufficient 'punch.' The moving core (C) should be slightly smaller than is the fixed core (B), and it should be finished with a polish, to reduce friction. The angle of the conical point is not critical. The purpose in designing the ends of the cores in this manner is to increase the initial magnetic pull when the air gap is at its widest extremity. It so happens that sixty degrees is about the best for mechanical and magnetic reasons.

"A hole is drilled in the conical end of the moving core, to hold the non magnetic plunger rod that passes through the fixed core. The rod for the fixed core had best be threaded or driven solidly into a piece of one and an eighth inch shafting, the whole unit mounted on a lathe and the flange and core turned and drilled as a unit. This procedure will assure parallelism of the central hole for the plunger rod and surface of the core. For smooth operation, it is essential that the cores line up accurately on the plunger rod. The hole in the fixed core should be drilled just large enough to allow an easily sliding fit for the plunger rod. The flange or end plate must be drilled with two small oblique holes, to bring out the terminals of the winding, as shown.

"A plate, one eighth inch thick, is drilled and turned from the piece of shafting for the end through which the moving core slides. The hole in this plate should provide a free sliding fit for the moving core. The plunger rod must be of non magnetic material. A piece of bronze welding rod, three inches long and 3/32 of an inch in diameter, will fill the requirements. It should be given a 4-36 thread, one quarter inch long, at the end, to screw into the conical end of the moving core.

"In making the magnet coil (A), a mandrel, equal in diameter to the fixed core and two and three quarters inches long, should be used. Removable ends or flanges should be provided to limit the winding. A suitable sleeve for mechanical support, protection and insulation of the inner wires must be placed over the mandrel. The sleeve may be a thin brass tube or a few layers of tough paper, suitably shellacked. The wire should be wound in tight, even layers until the winding will just slip into the shell when a layer or two of paper is wound on. The layers will require about 500 turns, depending on how carefully the wires are laid. When the winding is finished, the device may be assembled, as shown in the cross section, and the wires carried out and soldered to the terminals. The relay, battery, twisted wire and push button are connected in series. The weight at the end of the plunger rod is made of brass, and it is turned to a point, to reduce friction on the exposure button, the weight also giving more 'punch' to the magnet. The support for the relay is made of plywood, and it is so fashioned as to have a snug fit over the top of the camera. It is very important that the plunger be made so that the plunger strikes directly down on the exact center of the camera release."





Magnetic remote control—above, construction; below, control in use

Screen size

On a recent visit to the Radio City Music Hall, in New York City, we were moved to ask the size of the motion picture screen and the projection distance. We found that the projection throw of light is 198 feet and that the screen measures thirty one feet, three inches by twenty two feet, eight inches. We asked for this information because we had long heard complaints from the amateur projectionist that the screen image given by the average home projector was far too small and that what was needed was some means by which to obtain the same comparative size as could be found in theatrical movie houses.

The Music Hall is probably the most famous movie theatre in the world, and here is how its screen image size compares with yours. The *average* distance from projector to screen in the home is about twenty feet. This distance gives an image that is forty six inches wide with the regular projection lens in 16mm. or 8mm. use. If we compare our projection distance of twenty feet with that of the Music Hall (198 feet) and then make the same comparative reduction in the size of the Music Hall screen, the result will be only thirty one inches. In other words, our screen image in our own movies at home is giving us a picture that is *more than a foot wider* than you would get if you were to reduce the Music Hall throw to your own conditions.

Looking at it in another way, if you were to reduce the size of the theatre screen in question directly to your living room projection distance, your picture size would be but two feet, seven inches wide, and then there would really be complaints. This little note should remind us that we are often not so badly off, in comparison to the theatrical field, as we sometimes think.

Not so

Movie makers are often advised to use the same type and brand of film for titles as for the scenes in a picture. The reason advanced is that the base color of two different brands of black and white film may not match, and this point is true. However, it is often said that the difference in *film thickness* may throw the titles out of focus, and this point is but a myth. We have "debunked" this idea in the past and will continue to do so.

The difference in thickness between different types of film manufactured by the same firm comes in the fourth or fifth decimal place, and it will have little or no visible effect on the screen. Even films of different makes do not vary to any great amount. What causes the trouble is that films of different

[Continued on page 356]

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

DONALD MAGGINI

• Donald McMaster, manager of Kodak, Ltd., in England, who recently was reelected president of the Royal Photographic Society.

DeVry publications The DeVry Corporation, 1111 Armitage Avenue, Chicago, is distributing free, on request, a new fifty six page catalog of 16mm. educational and recreational films. Sound and silent features are included in this list of teaching subjects and entertainment pictures. The DeVry Corporation is also distributing free of charge, its attractive twelve page *Movie News.* It is published monthly and is now available to all persons interested in the rôle that motion pictures are playing in the war effort and the part that motion pictures will have in the post war era. The current number of the DeVry *Movie News* is the "E" edition, and it has many interesting photographs of the recent award ceremony held in Chicago, which was attended by Dwight H. Green, Governor of Illinois, Richard J. Kelly, Mayor of Chicago, and many other notables. Excerpts from the speeches are also included. Notes on filming *Desert Victory* and the story of DeVry's shipment of complete projection outfits to Army bases in Alaska are other stories in *Movie News.*

Maurer gets "E" Award The Army-Navy "E" award has been given to the employees of J. A. Maurer, Inc., in recognition of their production record in the manufacture of motion picture cameras and 16mm. sound on film recording systems for the United States Army and Navy. At the award ceremony, which took place recently in New York City, John A. Maurer accepted the "E" flag on behalf of the management, and John J. Israel accepted the "E" pins on behalf of the employees.

Roshon expands The Russell C. Roshon Organization, distributors of non theatrical motion pictures, has opened its eleventh and twelfth branch exchanges in the Pacific Building in San Francisco and the Little Building in Boston, respectively. Three additional offices to open September 1 are in the Denver Theatre Building, Denver; The Pere Marquette Building, New Orleans; and the Keith Theatre Building, Cincinnati. Other Roshon offices are in New York City, Pittsburgh, Philadelphia, Chicago, Atlanta, Minneapolis, St. Louis, Memphis, Dallas and Kansas City, Mo. Recent sound films on the Roshon list include *The Howards of Virginia, Arizona, His Girl Friday, Sweetheart of the Campus, Golden Boy, Blondie, Ellery Queen* and others. A free catalog of Roshon films, as well as *Film Fax*, a monthly paper for users of 16mm. sound films, will be sent by request. Write to the Pittsburgh, Pa., office in the State Theatre Building.

American heads R.P.S. Donald McMasters, manager of the large manufacturing plant of Kodak Limited, in England, [Continued on page 355]

• Above, Lt. Harold R. Fleck, USNR, in landing operations on shore of Sicily. Lt. Fleck was formerly head of Vaporate Co. Bottom, John A. Maurer receiving "E" pin on behalf of J. A. Maurer, Inc., at recent Army-Navy "E" award.

CINÉ-KODAK FILM IS RATIONED TO DEALERS

★

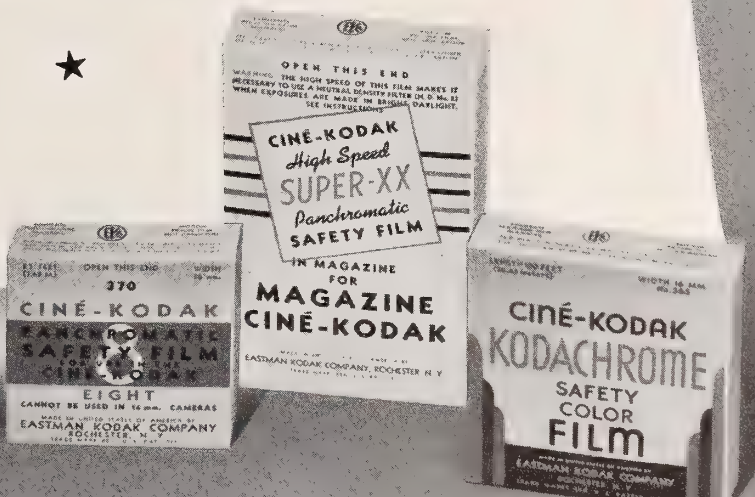
BECAUSE the film demands of our fighting forces must be fully met, it necessarily follows that civilian wants cannot always be filled.

Kodak is distributing its greatly reduced stocks just as fairly as it can, and dealers in turn are making the film available to their customers on that same basis.

Use Ciné-Kodak Film carefully, wisely—and for the more important pictures only.

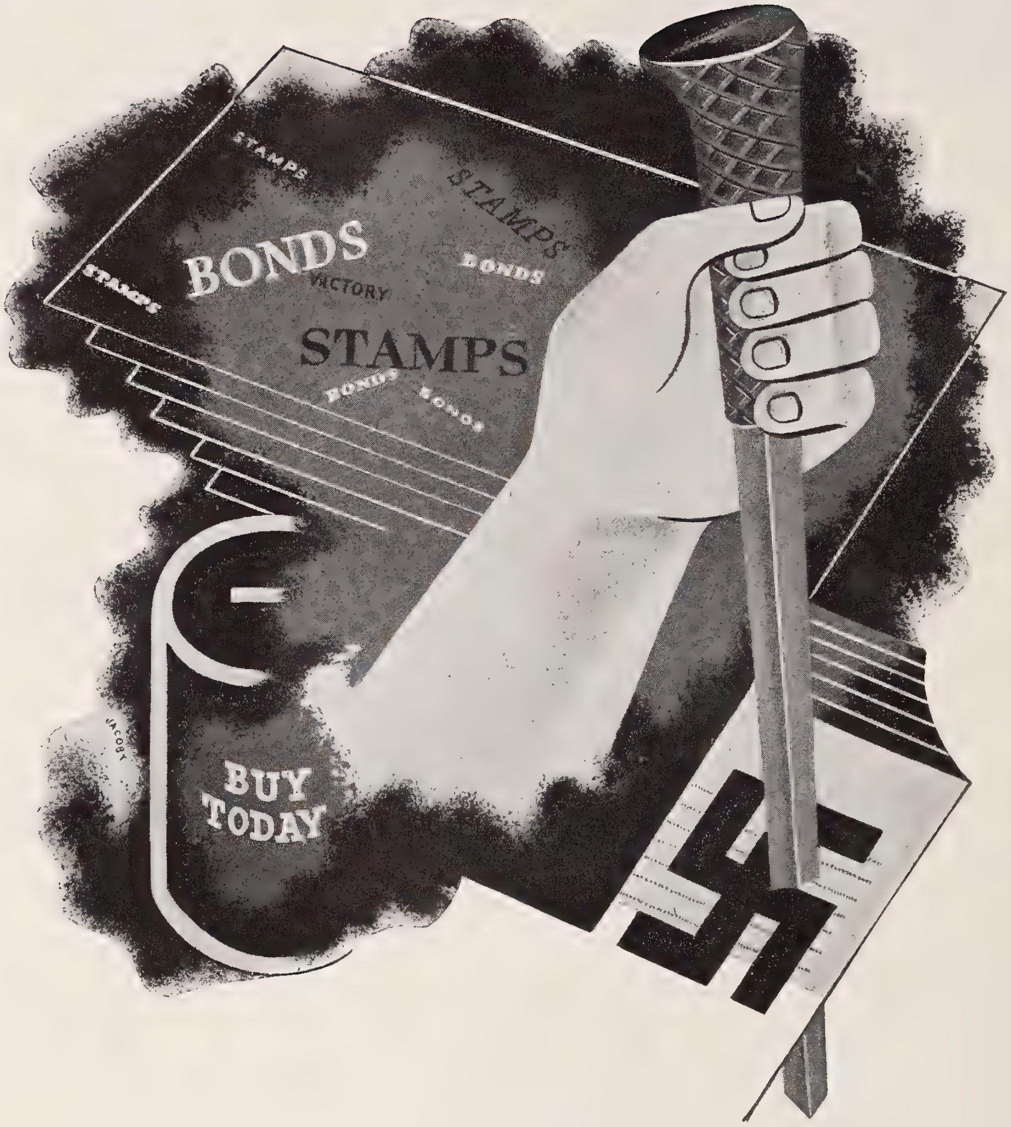
And if your dealer cannot give you film when you want it, please understand the reason.

★



OPEN THIS END
CINÉ-KODAK
High Speed
SUPER-XX
Panchromatic
SAFETY FILM
IN MAGAZINE FOR
MAGAZINE CINÉ-KODAK
EASTMAN KODAK COMPANY, ROCHESTER N.Y.
370
CINÉ-KODAK
PANCHROMATIC SAFETY FILM
CINÉ-KODAK
EIGHT
CANNOT BE USED IN 16 mm. CAMERAS
EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
CINÉ-KODAK
KODACHROME
SAFETY
COLOR
FILM
EASTMAN KODAK COMPANY

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



Freedom is seldom free!

You've got to earn it . . . and buying war bonds and stamps is one investment you — on the home front — can and must make to try to match "their" investment — on the fighting front.

This is your war. Your life is at stake, too. What's it worth to you? Every penny you own is not too dear a price to pay. Yet you're not even asked to pay — yours is but a loan *that actually pays you interest.* You will never equal "their" contribution but you can try by buying more and more war bonds and stamps to help keep "them" supplied with the planes, guns, ships, and fighting material "they" need. Do your share — buy another war bond today — and "bond" the axis off the map.

Although KIN-O-LUX efforts are devoted to supplying the armed forces and many government agencies, some consumer products are still in stock for purchase by dealers . . . and institutional KIN-O-LUX advertising is continuing to appear regularly reminding camera users to buy KIN-O-LUX PRODUCTS from their dealers.

KIN-O-LUX, INC.

105 WEST 40th STREET • NEW YORK CITY

Coloring sunsets

[Continued from page 335]

not be practical to have a *light color* come over a *light area* in the picture first filmed, nor should a dark color be superimposed over a shadow area. In the former case, that portion of the scene would appear to be completely washed out and, in the latter instance, all color would be lost.

In the matter of exposure, the fact that one scene is to be added to another on the same strip of film must also be taken into account, since the final exposure represents the sum total of the two individual takes.

The exposure of the original scene may be determined by a meter if the sun is not shining directly toward the camera, but is well hidden among the clouds. When this exposure has been ascertained, it should be reduced by one stop—that is, if the meter calls for $f/8$, we should expose at $f/11$. This procedure gives good results for the initial cloud scene. When one films the color card, the meter will not help, but an exposure of $f/11$ or $f/16$ will be found to be about right in almost all cases, so long as the card is filmed in direct sunlight.

If one gives the card the correct exposure, as called for by the meter, the result will be too light, as indicated in Frame 2 on page 335. The cloud forms are very faint because the color card has registered too strongly, even enough to show the brush marks. In Frames 3 and 4, you will note that the scene appears to be natural. These latter shots were made according to the suggestions offered here, and they are very colorful.

It is difficult to give specific exposure details, as almost every case will be different, but a few tests will give you an idea of the best general manner in which to balance your two individual scenes.

This little "stunt" also can be used with pictures which have already been taken, such as Kodachrome or black and white transparencies or black and white still prints. Frame 5 is a scene that was copied from a Kodachrome slide of a sunset. The cine film copy was brightened up through this addition of color by the procedure outlined here. Any work of this type must be largely experimental, and film should not be used in large quantities until personal test shots have been made.

PICTOREELS 17 New *Home Movie* RELEASES

12—Three Minute Musical PICTOREELS—Singing-Dancing-Orchestras

16MM S.O.F. ONLY—$6.75 LIST

Their Nightmare
Flamenca
In a Show of Our Own
Thrill From Brazil
Samoa—Shadrach Boys
There I Go—Gertrude Niesen
Delilah
You've Got Me Guessing
Doin' The Argentine
Sweaters and Sundaes
Hawaiian Dreams
Male Order

DEMONS OF THE DEEP See the many species of the sea, each adapted for its own protection and security. See the monstrous combat between the deadly moray eel and the multi-limbed octopus.

BATTLE OF THE CENTURIES Stupendous battles are waged daily—between the ant and the termite. While workers build subways and fortifications, warrior ants wage war against the termite foe.

CHINOOK'S CHILDREN See how the descendants of Chinook, Commander Byrd's lead dog, are raised and bred in New Hampshire, trained for the tasks of championship sledding.

HOLLAND NORWAY Holland and Norway are powder kegs in occupied Europe, and targets for Allied invasion. A spark may bring its people into open rebellion against the Nazi invader. See these people in their every day lives, their customs, industry and characteristics.

Write for Full Catalog

PICTORIAL FILMS, Inc., RADIO CITY NEW YORK

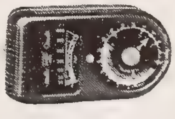
PICTOREEL PRICES	
16mm Sound—350 ft.	$17.50
16mm Silent—350 ft.	8.75
8mm Silent—180 ft.	5.50

A NEW BOOKLET...
EVERY EXPOSURE METER OWNER SHOULD HAVE!
Using Your Weston

CONTAINS OVER 50 ILLUSTRATIONS SHOWING THE EASY WAYS TO OBTAIN CORRECT EXPOSURE FOR EVERY TYPE OF SCENE...IN BLACK AND WHITE OR COLOR!

This new booklet furnishes a complete pictorial presentation of the many ways your versatile WESTON (ciné or still) can help you obtain perfect pictures indoors or out . . . covering the complete range of scene classifications from landscapes and water scenes to portraiture. It illustrates and describes every ingenious procedure in handling difficult or unusual conditions to insure your getting the exact results you want. A special chapter on Kodachrome and Kodacolor illustrates the correct way to use your meter for best color results. Copies of this new booklet can be obtained through your photographic dealer. Price 25¢ per copy. Weston Electrical Instrument Corporation, 585 Frelinghuysen Ave., Newark 5, N. J.

WESTON *Exposure Meters*



Films you'll want to show

Non theatrical movie offerings

■ *Invasion of Sicily and Bombing of Rome,* 8mm. and 16mm. sound on film or silent, black and white, available in five standard sizes, is released by Castle Films, 30 Rockefeller Plaza, New York City. United States, British and Canadian forces are shown partaking in the thrust against Sicily. The effect of concentrated air attack upon Italian supply and transportation centers is also shown, particularly the blow delivered to Rome.

■ *Alice in Wonderland,* six reels, 16mm. sound on film, black and white, is released by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City. All the amusing and fantastic characters of Lewis Carroll's famous story are brought to life in this entertaining film version of the world's best loved children's tale.

■ *Scattergood Baines,* feature length, 16mm. sound on film, black and white, is released by Walter O. Gutlohn, Inc., 25 West 45th Street, New York City. This favorite character of fiction and radio is portrayed on the screen by Guy Kibbee. He is genial and witty as Clarence Buddington Kelland's small town philosopher. There are three pictures in the series; the other two are *Scattergood Pulls the Strings* and *Scattergood Meets Broadway.*

■ *The Eagle,* feature length, 16mm. sound on film, black and white, running seventy minutes, is released by Astor Pictures, 130 West 46th Street, New York City. This romantic adventure with a Russian background was one of Rudolph Valentino's last pictures, and possibly his best. It has been modernized, with music and sound added for this special revival release. Vilma Banky and Louise Dresser are in the supporting cast.

■ *Volume 3 of 1943 News Thrills,* 8mm. silent and 16mm. sound on film or silent, black and white, available in five standard sizes, is released by Official Films, Inc., 625 Madison Avenue, New York City. Allied cruisers and destroyers, supported by air power, are shown storming enemy territory, as General Eisenhower orders the powerful attack of Pantelleria. Scenes of prepa-

MONEY TALKS...

The kind of checks I'm sending out are really getting talked about, I'm in the market every day, waiting with cold cash to pay for those things you cannot use, the stuff I simply can't refuse. Just wrap them up real good and tight . . . my checks will be a welcome sight.

Charles Bass President

WRITE DEPT. C

Bass Camera Co.
179 W. MADISON ST., CHICAGO, ILL.

IN COLOR
"LURE OF THE WASTELAND"
A 16MM SOUND FEATURE
ASTOR PICTURES CORP.
130 W. 46th STREET NEW YORK, N. Y.

8 ENLARGED TO 16 REDUCED TO 8
Black and White or Kodachrome
GEO. W. COLBURN LABORATORY
Special Motion Picture Printing
995-M MERCHANDISE MART
CHICAGO

DON'T WISH . . . MAKE TITLES
IN COLOR OR BLACK AND WHITE
● To prove how easy it is to make beautiful professional-looking titles. . . . A-to-Z offers you a
● SAMPLE TITLE KIT—FREE ●
Send for your kit today—try our easy method
A-to-Z MOVIE ACCESSORIES
175 Fifth Ave. Dept. M42 New York 10, N. Y.

"Cloistered"
The most remarkable Catholic film ever made. 16mm sound only
Special rental rates to Parochial Schools based upon enrollment.
HEBERT STUDIOS, Inc.
53 Allyn Street Hartford 3, Conn.

SOUND FOR YOUR FILM

FOR EXCELLENT WORKMANSHIP—WE MAINTAIN SKILLED TECHNICAL STAFF, COMPLETE STUDIO FACILITIES AND BERNDT-MAURER EQUIPMENT.

Price List Free on Request

SPOT FILM PRODUCTIONS, INC.
339 EAST 48 STREET N. Y. C.

rations for the invasion of Sicily precede the sequence showing the actual launching of the armada and the subsequent attack.

■ *Sweaters and Sundaes,* one reel, 16mm. sound on film, black and white, is released by Pictorial Films, Inc., Radio City, New York. This is one of a series of twelve new three minute Pictoreels, which feature leading entertainers of stage, screen and radio, with orchestras, in singing and dancing musical short subjects of wide variety.

Practical films

[Continued from page 339]

now available include *Control Center,* a definitive film of the nature and the function of the control center, with a detailed treatment of the duties of each of the personnel and the control center in action; *Fire Bomb,* which shows the most recently approved methods of extinguishing bombs; *The Air Raid Warden,* which tells how the warden operates before and during an air raid; *Rescue Unit,* which shows what personnel is needed for the rescue unit, what its equipment is and how it works in removing persons buried under bombed buildings; and *Air Raid Warden's Report,* which shows the importance of accuracy in a warden's collecting information at the scene of a disaster and the exact manner in which he should transmit the information to the control center.

HOW TO USE AN AXE

A comprehensive 16mm. sound film of axemanship has recently been released by Visual Education Service of the Boy Scouts of America, 2 Park Avenue, New York City. This 400 foot educational reel shows Peter McLaren, expert Australian axeman, demonstrating the technique of axemanship. The method of making the various types of handles and the manner of fitting them securely into the axe head are shown, and the use of each type of axe is displayed by Mr. McLaren as he chops trees and splits timbers. Besides teaching the correct and most efficient handling of the axe, the film shows how best to sharpen each blade for maximum effectiveness. A commentary clarifies the film's action. The picture is available to Boy Scout troops and educational institutions.

FILMS FOR ALASKAN NAVAL UNITS

United States Naval Forces in the farthest reaches of Alaska now receive regular showings of theatrical movies. This project was under the direction of Captain M. M. Witherspoon (Ch. C.) U. S. Navy, who was in charge of recreation and morale in the Alaskan Sector. Films sometimes travel more than 5000 miles and by all modes of transportation to the isolated projection places, which range from regularly constructed movie theatres to Quonset huts. Pilots of planes have sometimes left behind their personal equipment to make room for the eargerly awaited films. Spare parts for projectors are apparently conjured out of nothing, in order to keep the machines in working condition for these important screenings. Movies have been shown to our sailors in islands recovered from the Japanese before recapture had been announced in the daily press. Captain Witherspoon, a veteran of twenty five years of experience in morale work in the Navy, has recently returned to the United States for assignment to larger responsibilities where the experience he has gained in Alaska can be used.

REPLICAS DELAYED

In the announcement on page 283 of August, 1943, Movie Makers of the 1943 competition for the selection of Movie Makers Ten Best Non Theatrical Films of the Year, the statement was made that the Hiram Percy Maxim Memorial Award for 1943 would carry with it a replica, in miniature, of the Hiram Percy Maxim Memorial, the original of which is in the office of the Amateur Cinema League.

Because of the shortage of critical metals, it is impossible to secure, during the war, materials to make such a miniature replica. Therefore, delivery of the miniature replica will have to wait until the critical metals are again available.

The winner of the 1943 Hiram Percy Maxim Memorial Award and winners of this award in future years will necessarily have to wait for their replicas until after the war. Replicas will be made for these winners and given to them by Movie Makers at the earliest possible moment.

You're Right

ON THE SPOT

with a

TELETAR

Telephoto lens on your Movie Camera

You're right down at the finish-line to see your long shot nose out the favorite — you're out on the field watching sport history in the making — you're *there,* within close range of all the excitement when you use a TELETAR TELEPHOTO LENS on your movie camera.

Get a new thrill out of home-movies —get clearer, more brilliant shots in both black-and-white and color with this fine lens.

Available in focusing mount to fit 8mm. and 16mm. cameras such as Filmo, Cine-Kodak E, Keystone, Bolex, Victor, Revere.

FOR 8MM. CAMERAS

1½ inch F 3.5................$28.00

FOR 16MM. CAMERAS

2 inch F 3.5..................$32.50

Send for Circular

Adapters for various types of cameras $3.00 to $7.00

FILTERS AVAILABLE—$1.75 to $4.00

Please specify the type of mount when ordering

Willoughbys

32nd St., near 6th Av., N. Y. 1, N. Y.

World's Largest Camera Store Built on Square Dealing

Established 1898

EXCITING — ENTERTAINING

MAJOR COMPANY FEATURES

Here is your opportunity to add to your library four top notch shows that your customers will want to see. Four excellent comedy, mystery productions, released by a major company. Based on the famous Crime Club books. Late releases, well known stars, Western Electric recording. Titles as follows:

THE BLACK DOLL
Starring Donald Woods, Nan Grey, William Lundigan.
DANGER ON THE AIR
Starring Donald Woods, Nan Grey, William Lundigan.
LADY IN THE MORGUE
Starring Preston Foster, Frank Jenks, Patricia Ellis.
WESTLAND CASE
Starring Preston Foster, Frank Jenks, Patricia Ellis.
Sale price $140.00 each
Complete set of four $500.00
16 m.m. Rights Controlled by

IDEAL MOTION PICTURE SERVICE
371 St. Johns Avenue, Yonkers 4, New York

16MM MOVIES **HASELTON** 35MM SLIDES

A fine new supply of 16mm Kodachrome of YOSEMITE, including some new wildflower shots. Any length desired, at rate of 18c per foot.

"The BLOOMING DESERT," including close-ups of cactus blossoms; any length, 18c per foot.

"The CANADIAN ROCKIES": 400 ft. Kodachrome, $50.00.

"Hummingbird Home Life," 16mm, black & white, 200 feet, $12.00.

GUY D. HASELTON
7936 Santa Monica Blvd. Hollywood, Calif.

The selection of the
TEN BEST FILMS OF 1943
and the
HIRAM PERCY MAXIM AWARD
closes October 15

Send your entry early . . . don't miss your chance at the world's oldest annual amateur movie competition and the greatest honor offered in the non theatrical film field.

Any movie maker, whether a League member or not, can enter one or more films for consideration for the TEN BEST.

MOVIE MAKERS
420 Lexington Ave., New York 17, N. Y.

COMPLETE RENTAL LIBRARY
16mm. Low Rates 8mm.
Send 10 cents for NEW Catalogue
Bigger than ever.
NATIONAL CINEMA SERVICE
71 Dey St. New York WOrth 2-6049

The Most Thrilling Story of Our Time
RUSSIANS AT WAR
16mm. Sound
65 Min.
BRANDON FILMS 1600 Broadway New York City

Announcing
ELECTRONS and CURRENT FLOW

A study film to help students of physics and electricity visualize the activity of "electrons" in a circuit.

Dramatized scenes include a "Magic Blackboard" which obligingly brings the circuit diagrams to life, and teaches the "why" of Volts, Amperes and Ohms.

1 reel sound prints for rent or sale.

AUDIOFILM STUDIO
1614 Washington St.
Vancouver, Washington

Closeups—What filmers are doing

Corporal Vincent J. Fiskey, ACL, formerly of Pittsburgh, Pa., and now of A.P.O. 464, sent in a remittance recently, renewing his membership in the League—and along with it a bit of understatement that we enjoyed reading. "I have been busy," he explains, "and on the move for sometime—England, Scotland and at present somewhere in North Africa. . . . But it has not been by intention to drop my membership, for I find Movie Makers a mighty good buddy to have along with me, especially here. . . . I will try to keep you informed of any changes of address."

The striking and important motion picture footage by Ralph E. Gray, ACL, of the new volcano of Paracutin (illustrated on the cover of this number) was not obtained without its moments of frustration. The dust was six inches deep on the dirt road leading from Uruapan to the erupting cornfield, and it effectively hid the pot holes as well as all other automobiles along the one way mountain track. When two cars would meet (miraculously, without collision), the occupants of both would promptly pile out and argue interminably as to which party should lose face by turning out. Finally, about three miles from the volcano, even this progress was effectively blocked by a good sized tree, neatly chopped down across the trail. From there on in it was every man for himself.

As far as we know, Charles B. Beery, ACL, of Minneapolis, is the only other American amateur filmer to have Kodachrome footage of Paracutin in early eruption. Burton Holmes and his cameraman, Ted Phillips, finally caught some footage on a second visit, after being disappointed on the first trip because of poor visibility. Walt Disney and his party of inter American well wishers had been in Mexico earlier, but they left before Paracutin cut loose in mid February. Our spies from south of the border now hint that Disney has been trying to strike a deal with Mr. Gray—but that so far they don't seem to speak the same language. . . . *Saludos, Amigos!*

It seems not at all impossible that the wartime duties of some of our readers may take them south to that ancient and attractive city at the mouth of the Amazon, known variously as Belém, or Pará, in Brazil. Should your good fortune call you this way, you will want to know of the courteous offer made recently by Salvador R. de Borborema, an attorney of that city. As we translate the Portuguese of his letter, it reads, "If any League members are coming to Pará, I shall deem it a favor to hear from them and to aid them if I may." Mr. de Borborema may be reached at his office address of No. 60, Trav. 7 de Septembro, in Pará.

G. Brian McIntosh, ACL, assisted by fellow enthusiasts, recently presented what he believes to be the largest 16mm. film show ever held in South Africa, when more than 1000 persons packed the new auditorium of the Witwatersrand University, in Johannesburg. The program included two Canadian Government sound films, *Maple Sugar Time* and *Ottawa on the River*, as well as personally made pictures accompanied by music on disc and narrative comment. These were *Floral Symphony* and *Liberty Cavalcade*, by G. T. C. Mangin, and the following all color subjects by Mr. McIntosh: *Little Bo-Peep*, featuring his four year old daughter, June; *Cradle of the Rivers*, a saga of the African Rockies; *Bushveld Sanctuary*, a wild animal study; *Near Restless Waters*, a vacation record. Mr. McIntosh took in more than $850.00 for the Red Cross from this one screening, and he plans repeat performances, as soon as the demand warrants.

To look at F. Clark Tufaro, ACL, today, one would never think that he made his first amateur motion pictures back in 1925, on a Model A Ciné-Kodak. He looks too young to have been able to reach the hand crank of that venerable shutter box. We have, however, seen the proof positive in a glary (ortho), scary (melo) screen play, known as *The Blind Robber*. The film was set against backgrounds of Mr. Tufaro's home town, New York City, where he was later to distinguish himself as one of the builders engaged on such giant projects as the Empire State Building and the Tri-Boro Bridge.

W. Robert Dresser, ACL, of Long Hill, Conn., is another pioneer picture maker with that sturdy veteran, the Model A, shooting his first roll in 1925 while still a student at Massachusetts Institute of Technology. By 1928, while working for the Paramount Famous Lasky Corporation, he graduated to the Ciné-Kodak Model B, only to move on to the Filmo 70-A in 1929—which is the camera he still uses to this day. For the past two years, interestingly enough, Mr. Dresser has been chief engineer for a war corporation first organized by Stephen F. Voorhees, FACL, President of the Amateur Cinema League.

Managing the cast

[Continued from page 334]

rule two, sell the members of your cast on their individual parts. It is cooperation, not ordering them about, that will bring forth the best that is in them.

Thirdly, *interpretation*. The whole company being assembled, the script is read and discussed, to make sure that everybody agrees on the characterizations and the climaxes. It is at this meeting that the recalcitrant members, those who stubbornly insist on creating a part which is not in accord with the author's intentions, will be brought to reason, not by the director's fiat, but by the combined reasoning of the whole cast. (If their interpretation proves to be better than the scenario, and they succeed in selling the company on it, well and good.) Several hours should be spent on this reading of the play, preferably in narrative form, omitting exact details of entrances and exits, which can be left for actual rehearsal.

When the gathering breaks up, everybody should have a clear understanding of the characterization he is supposed to create. Physically, he should know what his age is to be, his station in life, his clothes, his background, his personal tempo. Dramatically, he should be aware of his entire *motivation* in the rôle he is to assume—why he is jealous, what he has seen and heard and said before the story opens; what the other party's feelings are toward him and so on. Thereafter, and for the duration of the production, the different members of the cast are to look upon one another no longer as Tom Smith and Betty Brown, but as the rivals, or the enemies, or the separated lovers, or whatever it is they are going to enact. This agreement on interpretation cannot be left until the camera is ready to grind. The entire company must be of one mind with the director before a single scene is shot.

Finally, the actual *rehearsal*. After planning the mechanics of the scene, so that all cues, entrances and exits are known, the director has a little private chat with each of the participants, arousing his feelings to the highest pitch, motivating him. "She has betrayed you, and you know it. . . . You saw her with Mike last night. She lied to you when you came home. You hate her—and yet you hate still more to lose her. You are suspicious of her every move. . . ." To her, a similar line of motivation should be directed. There should be no friendly glances between them, no "Tom" and "Betty." Then there should be a dramatic rehearsal, without spectators, followed by another talk, this time with *both*.

If the scene is really dramatic, let there be no joking, no banter, not a sound from the sidelines, no remembering that these people are Tom Smith and Betty Brown. Their own mood must be preserved at all costs. Everybody on the set must be tensely alert to maintain the mood. Incidental music may be played. Above all, there should be no snickering relatives or visitors to "watch them act." That is fatal. No man or woman can do a good job of "emoting" under the critical eyes of friends. Keep everybody out of this. It is at this stage that the best of amateurs break down—even professionals do—if they sense the least hostility, amusement or even indifference among the little knot of specialists around them. The dilettante, the humorist, is absolutely the most dangerous person at a rehearsal. He can destroy the mood faster than the director can recreate it.

When an artist actually feels, with great intensity, the emotions he is supposed to portray, he will succeed in portraying them convincingly, within the limitations of his own appearance. Obviously an aged man, however ardent he may feel, will not create the illusion of young love; to the spectators, he will be merely infatuated and ridiculous. We laugh at fat prima donnas because their avoirdupois contradicts their vocal sentiments. That is the real sense of good casting—people have to fit the part.

But the emotional intensity itself is built up only through motivation. It is no use telling an actor to "look happy" or "look jealous." He cannot look at himself; he can only *feel*. To make him feel, we suggest to him the *thoughts* that correspond with that feeling—"think of your sweetheart . . . imagine that you hold her in your arms . . ." or "Think of your pet enemy walking triumphantly toward you, ready to insult you, and you have to take it. . . ." Often the "opposite" does not excite any such feelings. Then the director should ascertain, somehow, who is the artist's great friend or enemy in private life, and goad him with them. He can always ask, without expecting an answer, "Is there somebody in your life whom you would rather hold in your arms than anybody else? Well, here she is now!" This *transfer* of affections

BLUE SKY

The rule in Kodachrome filming, of having the sun fall full on the subject, has been violated many times without apparent disaster, but there is one case in which the effect will not be at all pleasant. That is in the case of shots that feature objects against the sky or scenes in which the sky is prominent. The blue of the sky seems to be washed out when one films with the light coming toward the camera. The sky appears as a rich blue when the same light is from behind the camera. A change in camera position is all that is needed.

MOVIE NEWS DeVRY

You who are *mind-buying* motion picture sound equipment until it is again available to you, can be sure that DeVRY will be first with the latest and best in postwar cameras, projectors and sound systems. The part DeVRY is playing in the war effort is evident in the Army-Navy "E" Pennant that flies over DeVRY plants and laboratories.

Photo from "Desert Victory"

Here's an example of motion pictures' (and DeVRY'S) role in the war—this action shot far forward with the British Army in its historic rout of Rommel from El Alamein. (More than 95% of "DESERT VICTORY," we are reliably informed, was filmed with DeVRY'S!) Heat! Sand! Shock! Impact! Whatever War dished out, DeVRY Motion Picture Cameras took.

Here's a typical wartime installation—DeVRY Precision Projectors and High Fidelity Sound Systems at the U. S. Navy Aviation Training Station at Glenview, Illinois. Professional (theater and studio) type 35mm. projectors and cameras—16mm. sound and silent projectors and cameras — fixed projection booth models and handy portables—DeVRY makes motion picture sound equipment for every need —and at prices ranging from dollars to thousands. When Peace comes, you who want a little more satisfaction from your equipment investment will find it in DeVRYS and from the dealers and distributors who handle the DeVRY line. For the time being, BUY WAR BONDS! DeVRY CORPORATION, 1111 Armitage Avenue, Chicago, U. S. A.

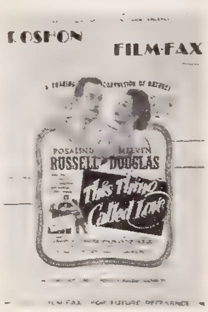
ARMY E NAVY

For Excellence in the Production of Motion Picture Sound Equipment

DeVRY

New York • CHICAGO • Hollywood

Distributors in World's Principal Cities



FREE
TO
OWNERS
OF 16MM.
SOUND
PROJECTORS
THIS
MONTHLY
MAGAZINE
of
MOTION PICTURES

Just send us your name and address, tell us the model and make of your projector and we will send you "FILM-FAX," the monthly magazine chock-full of interesting facts on the latest releases of Major 16mm. Films.

RUSSELL C. ROSHON ORGANIZATION
One of the World's Largest 16mm Sound Film Distributors.
15—OFFICES, COAST-TO-COAST—15
2506A, RKO Bldg. Radio City, New York, N. Y.

SOUND ON FILM
Rent—Exchange—Sale
USED SOUND FEATURES FOR SALE
REASONABLE
CINE CLASSIC LIBRARY
1041 Jefferson Ave. Brooklyn, N. Y.

EARN WAR STAMPS
LET YOUR MOVIE IDEAS AND WRINKLES EARN WAR STAMPS FOR YOU...

For any idea accepted by *The clinic* department, MOVIE MAKERS will pay $1.00 in War Stamps. For any accepted idea illustrated by a drawing or a photograph, MOVIE MAKERS will pay $3.00 in War Stamps.

MOVIE MAKERS
420 Lexington Ave., New York 17, N. Y.

Book these now—16mm sound
James CAGNEY in
SOMETHING TO SING ABOUT

Joe E. Brown in THE GLADIATOR
Standard rental rates. Programs include shorts of your own choice.
HEBERT STUDIOS, Inc.
53 Allyn Street Hartford 3, Conn.

NEW ONE REEL COMEDIES IN 16MM SOUND
Starring Bing Crosby, Bob Hope, Shirley Temple, Joe E. Brown, Myrna Loy, Jack Benny, Al Jolson, Zasu Pitts, Buster Keaton and others.
List Price: $20 each—Dealer discount
Comedy House
130 W. 46th St. New York, N. Y.

● **RECORDS** ●
MOOD MUSIC
and
SOUND BACKGROUNDS
The last word in sound effects
Send for free catalogue
THOMAS J. VALENTINO, Inc.
Dept. MM
1600 Broadway New York, N. Y.

is very important in working up the right feeling. Every person's closet is full of emotional skeletons; it is up to the director to bring them out. And, after that, is it up to the artist to *let go*. Restraint has no place in the drama.

To sum up, *choose* persons who reasonably look the part, in stature, age, bearing, tempo; *sell* them the idea individually; *agree* with all on the interpretation of the play, which means the characterizations; *motivate* each action by reference to actual or imaginary occurrences with real persons; and, finally, let the artist *forget himself* completely in his impersonation.

Bird films need patience

[Continued from page 333]

within twenty five feet for closeups. First, one must be thoroughly fortified with knowledge concerning the habits of the bird in question. From then on, the work is a matter of personal ingenuity, each experience making it easier. I usually get a minimum number of shots at a safe distance so that all will not be lost; then I advance, shooting at points of vantage until the subject bolts. In the cutting room, the shots then can be alternated from far to near in a pleasing manner with a minimum loss of film.

I have learned from experience to approach wild birds at an angle as if I were walking by. I then advance slowly, with a nonchalant natural air and no quick movements. It is suspicious movement rather than sound that frightens them. It is foolish to think that one can approach unnoticed. A bird's eyes and sense of perception are many times sharper than those of man. While I was working on the hummer, I had definite proof that the male could recognize his tiny mate at more than a quarter of a mile. Of course, that is far beyond my vision, as the best that I can do with years of bird seeing experience is to suspect that the bird is a hummer at 300 feet, let alone know that it is male or female or that it is Susie or Flossie.

I had some trouble getting closeups of the odd water ouzel. I observed that he preferred certain rocks in the stream. I stalked for hours trying to get a shot of him but without success. Although not afraid of man, this bird has a nervous temperament and never stays long in one place. I noticed that it always flies low and follows the course of the stream, never overland. With this information as a key, I placed the camera on one of their favorite rocks; then, I had two boys go downstream and drive one of the birds up. The plan worked like a charm.

One does not train birds to do what is wanted of them. Either they train you to their code or else you laboriously force them to yours. For example, I was at my wit's end trying to get a shot of a hummer feeding on a flower. I needed the shot for a sequence. After spending hours, yes even days, with the camera set up at twenty five feet from favorite flowers with no success, I was about to give up. Hummers would go to the flower, hover there a second and then dart away. The agonizing part of it was that they would feed so close to me that I could have touched them with my hand.

It was late in the season, and I had to get the shot. I had observed that there were thick patches of flowers higher up on the mountain, and that hummers and maturing youngsters were congregating there. Each bird had a definite small area to feed in, and they used half their time fighting over its possession. A memory flash put two and two together that finally added up to several successful shots.

I remembered a certain curator of birds who, while discussing hummers, stated that an active hummer will die within a few hours if deprived of food. I cast all care to the winds, set up for a certain flower, gathered up some stones and waited. Hummers feed at least every five minutes. When Mr. Hummer came down to feed, he would either feed on my flower or get a stone tossed at him. He would then try to feed in an adjacent zone, but he would immediately have an angry neighbor on his tail. First he would give angry chirps, later little cries of anguish. This procedure went on for twenty minutes. All at once, he zoomed down to my flower, hovered there an instant, waiting for a stone to be fired at him, which was not. Then he fed long and peacefully, the camera merrily singing out the record.

While doing the spotted sandpiper, I noticed the nesting female scare a ground squirrel away by marching toward him with wings up in a ghost like fashion. I wanted that shot; so, I trapped a ground squirrel, staked it out with thin green string and, within a half hour, had the lifelike footage that I wanted.

A camp robber was kept in the frame for a closeup by nailing down a piece of bread. Young crows were satisfactorily filmed by taking the nest out of the tree and then putting it back. A twelve inch mirror was used to light the inside of a water ouzel's nest. Their nests are built out horizontally from perpendicular cliffs. There is no end to the ruses one can devise.

There is no definite formula for filming birds. For every rule, there are a hundred exceptions. But it is of fundamental importance to know beforehand the shots that you want and then to have the dogged determination to make them materialize. Your path is your own ingenuity, and your reward is in direct proportion to the difficulties encountered and surmounted.

Fitting scenarios to facts

[Continued from page 331]

narios gave me similar troubles, and I began to wonder if it were necessary or desirable for amateurs to write detailed scripts for their own use.

Try, for a moment, to discard all your preconceived ideas about scenarios. Forget all that you have read or heard and ask yourself this question, "Why are professional scenarios written in such detail, why is every action, location and camera setup given?" I think that you can give but one answer. Professional scenarios are written thus because the script writer has to make clear to director, actors, cameraman, editors and a hundred others just what he wants his story to tell and how he wants it told. If he fails to tell them exactly, the finished picture will bear but little resemblance to the story. All the directions are written to confine the technical staff, to prevent them from indulging in original thoughts. In other words, the scenario is to make them the mechanical means, like a linotype or printing press, by which the writer's story will reach the public by way of the finished film.

Is this manner of working desirable for amateurs, should we use a scenario form which is intended to cramp, confine and discourage originality? I think not. I think that amateurs should use a kind of scenario which will permit full use of those momentary inspirations which often come to us when we are on location, that we should not be hampered by details which we have written long before we start our cameras rolling, that we should have complete freedom within the limits of our story subject. "Complete freedom within limits" is rather paradoxical; perhaps it would be better to call it guided freedom.

For a long time, I puzzled over ways to write a scenario which would give me "guided freedom," one which would be simple but clear. Then, one day, I read a sort of prose poem in a magazine. Each line of the poem suggested to me a single shot or series of shots for a movie. There was not a single abstract idea in it which could not be conveyed by means of moving pictures. After reading it several times, I wondered if something like it, of course written for the cinema camera, could be made to serve the purpose of a scenario, a scenario without any suggestions as to the mechanics of its filming. I wasted a lot of time before I was satisfied that this scenario method would work, but now I am certain that it will, at least for some amateurs. Its very simplicity may be its weakness for some, and its demand on the imagination its weakness for others. I know that it works with me; so, perhaps others might like to try it for themselves.

Suppose that we are planning a movie of Thanksgiving. Instead of picturing the festivities, let us tell what happens on the day before. *The Day Before Thanksgiving* sounds like a good title. Then we shall imagine the weather, how the countryside looks and what is going on there. We shall set down each mental image in descriptive words, as few as possible, so that each written line will be a shot or short sequence. For instance, we might write as follows:

Title: *The Day Before Thanksgiving.*
It is bitter cold in the country.
The wind blows strongly from the north,
White clouds race across a bright blue sky,
Little gusts of snow blow from the tops of drifts
And whirl across the fields.
Sunlight sparkles on the snow,
Casting blue shadows beneath trees
And bushes weighted down.
Between them the tracks of small animals
Wind in and out.
The course of a frozen brook
Where red willows are erect above the snow.
On a road between high snowbanks
A sleigh load of firewood is coming,
Drawn by shaggy coated horses,
Their breaths steaming.
Sleigh runners crunch frozen ruts.
A bundled up driver,
His face looking very cold,
Looks over the horses' heads
To a distant, snow covered house.
It looks very lonely
With frost covered windows,
But smoke is coming from the chimney.
Mother is in the kitchen
Baking pies.

That will do for a start. We can finish it or throw it away later. The next step, if we decide to make this film, is to get a pocket sized, looseleaf notebook. At the top of each page, we shall write a single line from our "guided freedom" scenario. The top line is the "guide"; the blank sheet below is the "freedom." By that I mean that the top line tells us what we have to picture, and the blank part of the sheet is for notes of possible locations and suggestions for material to be filmed. These notes and suggestions can, and should be, changed to meet local conditions. The only thing that we *must* do is to show, in some clear way, that "It is bitter cold." Our sheet with the first line might look like this:

It Is Bitter Cold In The Country

Exterior of milk house?
Exterior of kitchen door?
Icicles hanging from eaves (they must not drip).

GOERZ

"Goerz American" CRAFTSMEN are doing their share—

The production line of "GOERZ AMERICAN" is formed by skilled men, who through painstaking work create high-grade photo-lenses and optical units for military instruments used by our armed forces,

on Land—
on the Sea—
in the Air—

These precise optical units are of the greatest importance to our armed forces, for without accurate military instruments for sighting, fire control and photographic aerial reconnaissance their fighting machinery would be of little value to them.

Optical science together with our craftsmen, doing their duty on the job in the production line, will hasten victory.

Our production is keyed to fill the requirements of our Government, and of others on orders with priority certificates. "GOERZ AMERICAN" lenses for civilian use will again be available after Victory.

To hasten Victory—
INVEST IN WAR BONDS

C. P. GOERZ AMERICAN OPTICAL CO.
Office and Factory
317 East 34th Street New York 16, N. Y.

"Goerz American" PRECISION OPTICS since 1899

MM-9

THE BEST IN 16MM!

MAJOR COMPANY FEATURES
with outstanding stars including Laurel & Hardy, Hedy LaMarr & Chas. Boyer
Lewis Carroll's
ALICE IN WONDERLAND
(6 reels)
Also: Technicolor and Black and White Cartoons, Serials. *Write for free Catalog.*

COMMONWEALTH
PICTURES CORP.
729 SEVENTH AVE. NEW YORK, N. Y.

VICTORY GARDENING?

Make a "Duration" film record —with Craig home movie equipment!

CRAIG JUNIOR COMBINATION

Here's a swell unit—has pair of Craig Junior geared Rewinds, Craig 8mm. and 16mm. Junior splicer, bottle of Craig Safety Film Cement and a water container. Sells complete, mounted on 21-inch varnished wood base, for . . . $8.95.

Craig Junior Splicer only . . . $3.95

CRAIG FOTOFADE

Gives you easy professional fades and wipes. Simple instructions, each bottle sufficient for hundreds of applications, $1.25 ...with special waterproof masking tape ...$1.75.

CRAIG SAFETY FILM CEMENT

A quick drying, positive film cement for splices that really stick. Easy to use—has brush in Bakelite bottle top—25c per bottle.

"Makes Editing a Pleasure"

CRAIG MOVIE SUPPLY COMPANY
Los Angeles San Francisco Seattle

Cutting Sound Film

A new ACL Service Sheet free to League members.

Editing single system and double system sound film is covered in this Service Sheet which gives a general introduction to the subject and specific instructions on cutting.

Service Sheets are sent free to League members on request; a postcard request will bring your copy.

Amateur Cinema League, Inc.
420 Lexington Ave., New York 17, N. Y.

"Pan" down to frosted window.

Dissolve to thermometer registering below zero.

Can temperature be "faked?"

Fragments of milk bottle burst by freezing?

Probably none of these suggestions will be used, as something better usually appears. But this listing will give you the general idea. Before going on location, we shall sort these line sheets into groups which can be taken at the same time or at locations near together. That is the whole thing. Just stick to your story lines and illustrate each line idea. You will not be hampered by fixed instructions on how to do it!

Projection is fun

[Continued from page 337]

Correct film speed.

Correct threading of film in the projector.

Correct focus of exciter beam.

One of the most important factors contributing to good sound is the acoustics of the "auditorium." If the operator is in a position to choose his room or hall, he should steer clear of metal, brick and stone buildings unless they are well papered and furnished within. But, if the conditions are not of his own choosing, the operator will have to do his best to counteract them. In buildings with an echo, pile as much absorbent material around the speaker as is possible, especially behind it; the material will deaden quite a lot of the echo, while a large audience will do much to absorb any other stray sound reflections. When I use a speaker with an open back, through which sound can be reflected, I invariably cover the back of the speaker with a blanket, or some other absorbent material, to prevent loss of volume through dispersion and to impart a better tone quality to both speech and music.

The position of the speaker plays an important rôle, too. Keep it as close to the screen as is possible, above or on either side, so that the speaker is well above the heads of the front row of the audience, but pointing directly at the back row. In this way, the front of the audience does not get the full blast of a volume level suitable to the center or rear, and the back of the audience does not have to strain its ears to hear sound which is at a level suitable to the front and center. Furthermore, this position will usually mean that the direct sound beam from the speaker is somewhere below the horizontal, thus reducing the amount of sound which can reach the roof or ceiling of the hall where the greatest echo occurs.

Another important factor over which the operator has little or no control is the sound track. Sound tracks on 16mm. are of two types—variable density (Western Electric) and variable area (R.C.A.). They are printed on substandard film by one of three processes: (1) by printing from a 16mm. original track; (2) by rerecording from a 35mm. positive track, through the medium of a 35mm. sound head, amplifier and a 16mm. recorder, or by optical reduction to approximately one third of its original size from a 35mm. negative track; (3) by printing from a 35mm. or 16mm. positive track and then reversal processing the 16mm. print. Of these processes, optical reduction is used the most, to make 16mm. sound prints from 35mm. originals. In the course of my experience, I have found that optically reduced tracks sometimes lack a little of the quality of the original 35mm. sound track. Whereas, under even fair acoustical conditions, directly recorded or rerecorded tracks have a wonderful clarity and timbre in the reproduced sound.

I have seen some queer film printer's errors on new programs. The last 400 feet of one feature had the sound track from an earlier reel printed on it; the sound and picture bore no relation to one another at all. Twice I have had films on which the image of the original 35mm. film sprocket holes had been printed in the 16mm. sound track area. This condition existed because the 35mm. film slipped out of position in the optical printer so that, for a time, the sprocket holes were being printed. The effect upon sound reproduction is rather like the noise made by a pneumatic road drill, a pulsing beat of low frequency. If most of the original track and just the edges of the sprocket holes have been printed in the 16mm. sound track area, then a vague, high frequency pulsing hum will be heard as a background to the normal sound reproduction. Of course, nothing can be done to eliminate these faults, except to fade out the sound, if the fault is very prominent, until the track returns to normal.

All 16mm. sound tracks give excellent reproduction if they are properly handled, and rarely do they give any cause for complaint. The distributors, however, always should be notified if there is any fault in the film.

A lot depends upon the operator's ear in finding the correct tone and volume levels. There can be no definite rules for this choice, as experience alone will teach you. When you go to a movie theatre, listen to the sound very carefully. You will find that its tone is not so high that sibilants are blurred and not so low that clarity is lost. The volume, in any part of the auditorium, is neither too high nor too low to be uncomfortable or to necessitate a straining of the ear.

Try to copy that effect; get well away from the noise of the projector, to judge when you have found the best levels; and, when you have found them, mark the tone and volume controls so that you can always find them again. As long as these levels have been arrived at when you have a full "house," they should be fairly reliable for all your screenings in the same hall, except that some fine adjustments in volume may be necessary, to give a little more base tone and a little less volume. The size of the audience has a great influence on the tone, volume and acoustics of reproduction, because of the high absorption qualities of the human body.

It is essential to keep all parts of the sound head in a clean, dustfree condition. All the outer lenses of the condenser tube or combination should be dusted regularly with a clean handkerchief or camel's hair brush; also, the film channels in the sound head should be dusted. If the photocell is at right angles to the exciter beam, there will be a mirror or prism behind the film track and this, too, should be thoroughly cleaned at regular intervals.

Exciter lamp filaments sometimes spray a slight, brownish coating on the inside of the lamp glass, which reduces the brightness of the light and the volume of sound. If the exciter lamp is found to be dusty and impossible to clean on one side, it should either be turned around to the opposite side or rejected and a new one put in, since the old lamp probably would burn out very soon, anyway.

Photoelectric cells last for a very long time if they are properly looked after, but it is advisable to lay up the one in use every so often. If it is kept in a lighttight box for a time, it will restore itself to almost new condition. Keep two working alternately.

Amplifier tubes should be tested, occasionally, for emission (your local radio store will probably do this free) and, if beyond a tolerable condition, they should be individually or collectively replaced by tubes of exactly the same make and number. Any other suspected faults in the amplifier should be investigated only by a qualified radio mechanic. All plugs and sockets on the leads and cables in the equipment should be securely attached and insulated, especially the speaker leads.

Sound films which have had considerable use are frequently scratched, broken and slightly soiled. If it is worth while to the operator, such films can be mended in a splicer and cleaned with a soft pad impregnated with a recommended film cleaner. Brittle and badly broken films should not be projected, as they will give more trouble than any audience should be asked to put up with.

The permanent magnet and energized speakers used in sound movie equipment rarely go wrong, although, on one occasion, I remember that the field coil in a speaker did burn out very slowly over a period of several programs. The fault first became noticeable when background music reproduced statically, while the rest of the sound, of higher volume, was more or less all right. All the tubes, lamps and cells were replaced and connections were checked, but the fault still persisted. Since it bore some of the markings of condenser trouble, the amplifier was to have been examined, but matters finally came to a head when the speaker coil burned out completely and had to be rewound —this being the cause of all the trouble. The fine primary windings of a moving coil speaker will sometimes burn out in this way when they are overloaded—either with voltage or volume—but, nevertheless, it is a rare occurrence.

(Editor's note: *This is the second of a series of three articles about 16mm. projection by Mr. Howell. The third will appear in the October number of* MOVIE MAKERS.)

News of the industry

[Continued from page 344]

has recently been reelected president of the Royal Photographic Society and is now serving his second term in that office. Mr. McMasters is the first American to be president of the British photographic organization, although many Americans are members. Before his transfer to England, Mr. McMasters was an employee of the Eastman Kodak Company in Rochester. He is a graduate of Cornell University, and he has for many years been active in amateur photography.

S.V.E. projector Permission by the WPB to release a limited quantity of the Model DD Tri-Purpose projectors to schools giving pre induction training courses has been granted to the Society for Visual Education, 100 East Ohio Street, Chicago. The Model DD shows both single and double frame slide films and two by two inch miniature slides in black and white or Kodachrome. It is equipped with a 150 watt lamp, anastigmat lens and S. V. E. rewind takeup. It is especially suited for use in classrooms or small auditoriums. Information concerning orders may be secured from S. V. E. in Chicago.

U. S. needs photographers Federal war agencies are in need of photographers and have positions for both men and women, paying from $1752.00 to $2433.00 a year. Applications should be sent at once to the United States Civil Service Commission, Washington 25, D. C. Wet plate, process and microfilm photographers are particularly needed for work in Federal laborato-

Enjoy Greater Variety— Brighter Entertainment!

HAL ROACH
Feature Releases
on 16 mm. sound

- ★**CAPTAIN CAUTION** Victor Mature, Leo Carrillo, Bruce Cabot—in Kenneth Roberts' historical saga of the sea.
- ★**SAPS AT SEA** Stan Laurel and Oliver Hardy head into a gale of merriment and blow the gloom hatches sky-high in their antics on the briny deep.
- ★**THERE GOES MY HEART** Fredric March and Virginia Bruce in an absorbing newspaper story.
- ★**ZENOBIA (An Elephant Never Forgets)** Oliver Hardy, Harry Langdon, Billie Burke in a bright, original picture. See and hear Zeke recite the Introduction to the Declaration of Independence.
- ★**TOPPER TAKES A TRIP** Constance Bennett, Roland Young in an unusual comedy full of camera tricks.
- ★**CAPTAIN FURY** Brian Aherne, Victor McLaglen in a thrilling story of Australia's Robin Hood.
- ★**THE HOUSEKEEPER'S DAUGHTER** Joan Bennett and Adolphe Menjou in a laugh-packed comedy.
- ★**A CHUMP AT OXFORD** Stan Laurel and Oliver Hardy at their funniest in a comedy about life at Oxford University.
- ★**OF MICE AND MEN** Burgess Meredith, Betty Field, Lon Chaney, Jr. in John Steinbeck's great drama.
- ★**ONE MILLION B.C.** Victor Mature, Carole Landis, Lon Chaney, Jr. in an unusual prehistoric setting.
- ★**TURNABOUT** Adolphe Menjou and Carole Landis in Thorne (Topper) Smith's most hilarious novel.

Available at your film library.

Write for Free Catalogue listing other Sound Films

POST PICTURES CORP.
Dept. 13
723 SEVENTH AVE. NEW YORK 19, N. Y.

Kodachrome
MAPS·*Charts*·FINE TITLES
Geo. W. Colburn Laboratory
Special Motion Picture Printing
995-M Merchandise Mart, Chicago

STOLEN PARADISE
RECENT MONOGRAM RELEASE
A drama of modern youth. Now available in 16mm sound
ASTOR PICTURES CORP.
130 W. 46th STREET NEW YORK, N. Y.

TRADE FIBERBILT MARK
SHIPPING CASE

WE DO OUR BEST TO SERVE OUR COUNTRY FIRST—AND SERVE YOU BEST THAT WAY.

FIBERBILT CASE CO.
40 WEST 17th ST. NEW YORK CITY

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment of films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS SAYS: A friend in need for your Cine needs. USED 8MM. CAMERAS: Keystone K-8 with *f*/3.5 lens, $26.00; Cine Magazine 20, *f*/3.5 lens and case, $29.00; Revere 88 with *f*/3.5 lens and case, $37.50; Keystone K-8 with *f*/2.7 lens, case, $38.50; Cine Magazine 25, *f*/2.7 lens, $44.50; Bell & Howell Aristocrat, critical focuser, ½" Cooke *f*/2.5, 1" Wollensak *f*/2.7, 1½" Taylor-Hobson Cooke *f*/3.5, five filters, Mack wide angle auxiliary lens combination, case, $277.50. In stock: New Bolex 8mm. cameras. USED 16MM. CAMERAS: DeVry 100 ft. capacity, *f*/3.5 lens, $24.50; Cine-Kodak B, *f*/3.5 lens, 100 ft. capacity, $24.50; Cine-Kodak B, *f*/1.9 lens, $52.50; Cine-Kodak Model E, *f*/3.5 lens, $39.50; Filmo 70A, Cooke *f*/3.5 lens, case, $57.50; Cine-Kodak Model K, *f*/3.5 lens in focusing mount, $75.00; Bell & Howell Autoload Master turret, fitted with 1" Speed Dallmeyer *f*/1.5 focusing mount, 2" Wollensak Tele *f*/3.5, 4" Schneider Xenar *f*/3.8 with objective finders, deluxe case, $375.00; Zeiss Movikon 16, Sonnar *f*/1.4 lens, coupled range finder, case, $385.00. HARD-TO-GET LENSES IN STOCK: 20mm. wide angle Tessar *f*/2.7 for Movikon, $68.50; 1" Taylor-Hobson Cooke *f*/2.7 in focusing mount for 8mm. Bell & Howell, $60.00; 1" Teletar *f*/3.5 in focusing mount for 8mm., $21.00; 1½" Teletar *f*/3.5, focusing mount for 8mm.. $32.50; 1½" Bell & Howell Telate *f*/3.5 for Filmo 8, $54.40; 2" Teletar, chrome focusing C mount, $32.50; 2" Telate *f*/3.5 in focusng mount for 8mm., $44.80; 3" Telecor *f*/3.5 in focusing C mount, with leather case, $37.50; 6" Cooke *f*/5.5 in focusing C mount and case, $125.00. PROJECTION LENSES: 1⅛" wide angle proj. lens *f*/2.5 for Cine-Kodak Sound Special, $40.00; 3" Bell & Howell Increlite proj. lens *f*/2.3, $21.60; 4" Ilex proj. lens *f*/3 for Bell & Howell or RCA, $17.50; 4" Bell & Howell Increlite *f*/2.5, $22.50. DESIRABLE ACCESSORIES: Bell & Howell focusing microscopes, C or A mount, each $8.50. Slightly used 1600 ft. welded wire 16mm. reels, each $1.95. We buy 'em, sell 'em, and trade 'em. Complete stocks of new Cine Equipment all makes. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ NEW (aluminum) Titler for Bell & Howell magazine 16mm. camera, list $8.50, special $3.79. (Fits many others.) Craig Sr. splicing and rewinding board outfit, $21.25. Free membership in MOGULL'S 8-16mm. sound, silent library. 69 W. 48th St., N.Y.C.

■ 16MM. MAGAZINE Cine-Kodak, *f*/1.9 lens. Cine-Kodak lens adapter, wide angle and 3 inch lenses; Cine-Kodak tripod (tripod adapter); Weston cine exposure meter (819); Bell & Howell Filmo 129 projector; Kodachrome haze filter W; Cine-Kodak color filter W. All in excellent condition. BOX 247, MOVIE MAKERS.

■ LARGE selection 16mm. sound-silent projectors, cameras and films. Write for list. ZENITH, 308 W. 44th St., New York City.

■ 16MM. SOUND PROJECTORS for immediate delivery. We have a few Bell & Howell, Ampro, Victor and DeVry 16mm. sound machines, factory reconditioned, available. Write for description and prices. Also available, Bell & Howell 2000 foot reels, Royal and President tripods. Victor Model 4 cameras, Bell & Howell projection lenses, projection lamps for all slide and motion picture machines, Bell & Howell Turret 8 cameras, Revere 8mm. cameras, as well as screens. CAMERAS: 8mm. Bolex, new, with Laack *f*/1.3 lens, $250.00; 16mm. Agfa, variable speeds, *f*/3.5 lens, very fine, $39.50; 8mm. Bolex, new, with *f*/1.9 lens and 1½ inch *f*/3.5 lens, $285.00; Bell & Howell Companion with Windbak, *f*/3.5 lens, very fine, $55.00 LENSES: 1½ inch Cooke for 8mm., $75.75; 1½ inch Dallmeyer *f*/1.9, new, $75.00; 1½ inch Eastman *f*/4.5 for Model 60, $39.50; 2 inch *f*/3.5 Hugo Meyer, like new, $49.50. PROJECTORS: 16mm. Bell & Howell Diplomat, new, $229.50; 16mm. Bell & Howell Showmaster, like new. $199.50; Bell & Howell Model 57, 500 watt, very fine, $59.50. WE ALSO HAVE A FINE STOCK OF ROLL FILM AND PLATE CAMERAS, MINIATURES AND GRAPHICS. NATIONAL CAMERA EXCHANGE, Established 1914, 86 So. Sixth St., Minneapolis, Minn.

FILMS WANTED

■ WANTED: 16mm. Kodachrome, silent, bird life scenes; no dupes. Give description and price. BOX 246, MOVIE MAKERS.

■ I BUY—sell—rent—swap S.O.F.—8 & 16mm. —SILENT. Bargain list monthly. HARVEY R. IRIS, Box 539, Brockton, Mass.

FILMS FOR RENTAL OR SALE

■ CASTLE Films for sale. 8mm.-16mm. silent and sound; complete stock; orders shipped day received by STANLEY-WINTHROP'S, 5-7 Revere Rd., Quincy, Mass.

■ ZENITH FILM RENTALS. Our new 1944 Film Rental Catalog covering 8mm. silent and 16mm. silent and sound subjects of every description will be ready soon. It is mailed free to any one within a radius of approximately 1000 miles from Chicago. ZENITH CINEMA SERVICE, 3252 Foster Ave., Chicago.

■ RENT home movies by the week. 8mm.-16mm. All subjects; catalogs; as low as 35c per reel. DAYTON FILM RENTAL, 2227 Hepburn, Dayton, Ohio.

FILMS FOR EXCHANGE

■ EXCHANGE. Silent & sound pictures, also used sound features for sale, very reasonable. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ BUY MORE WAR BONDS and yet enjoy BETTER FILMS, by adopting our inexpensive exchange plan; silent pictures, $1.00 reel; sound, $2.00. Also sell. Free catalogue. Send for Victory Bulletin on SELECTED SOUND programs, reasonable rentals. BETTER FILMS, 742 New Lots Ave., Brooklyn 7, N. Y.

■ SOUND and silent films exchanged, bought, sold, rented. Bargains always. New free lists. FRANK LANE, 5 Little Bldg., Boston, Mass.

■ 8MM. FILMS! All major producers. New and used prints. Sales—Exchanges—Trade-ins. RIEDEL FILMS, Dept. MM-943, 3207 Joslyn Rd., Cleveland, 11, Ohio.

■ EXCHANGE YOUR FULL 16mm. subjects for brand new 8mm. subjects, or 2—8mm. subjects for a new 16mm. subject. No exchange fee; send film postpaid. MULTIPRISES, Box 1125, Waterbury 89, Conn.

TRADING OFFERS

■ TARGET pistols, revolvers, automatics, accepted in trade on all types of photographic equipment. NATIONAL CAMERA EXCHANGE, Established 1914, 86 So. Sixth St., Minneapolis, Minn.

DRESS UP YOUR FILMS

With the ACL Leader

THE FINISHING TOUCH IN a well edited and well titled film is the attractive and interesting introduction and end title that together make up the current ACL leader.

This ACL film badge of membership is a movie itself—it's animated, both leader and trailer.

League leaders are given free to every member when he renews his membership. They are offered to ACL members at the following prices:

8mm........................50c
16mm.......................60c

AMATEUR CINEMA LEAGUE, INC.
420 Lexington Avenue
New York 17, N. Y.

ries. Positions to be filled are chiefly in Washington, with such Federal agencies as the Army Air Forces, the Signal Corps, the Department of Agriculture and the Department of the Treasury.

Official Films moves Official Films, producers of 8mm. and 16mm. home movie films, announces that they have moved to larger offices at 125 Madison Avenue, New York 22, N. Y. The new officers of Official Films are as follows: Leslie Winik, president; Phineas T. Bluerock, vicepresident; M. M. Malone, secretary; Karl Herzog, treasurer; and Leah Brown, advertising manager.

Craig model planes and games

The Craig Movie Supply Company, Los Angeles, Calif., is distributing two new lines of which there is a plentiful supply for dealer sales. The Cleveland model airplanes and the Lowe Bookshelf of Games are the new items on the Craig list. The model planes include all types, models and sizes of Allied fighter planes and of Axis planes. There are twenty different games, ranging from dominoes to Bingo in the Lowe group. They are small and compact and were designed and made up as facsimiles of books.

The clinic

[Continued from page 343]

make and *sometimes* of different type will *curl* differently and, when titles come along, this curl will slightly affect the focus that has been adjusted for the scenes, and vice versa. This exaggerated idea of the importance of film thickness in relationship to this problem belongs with the legend that a proper way to *speed up* film is to put it in the refrigerator.

Amateur clubs

[Continued from page 336]

Contest in S. L. City *The Year Round,* an 8mm. Kodachrome scenic by Harvey Durrant, took first award in the late annual contest of the Utah Amateur Movie Club, in Salt Lake City. Other place winners, in order, were *The Seagulls,* by R. B. Holbrook; *Potshots of 1942,* by Mrs. H. D. Cameron; *Desert Flowers,* by J. G. Jepson. Judges for the contest were James W. Moore, ACL, Kenneth F. Space, ACL, and Donald Maggini, of the League's staff.

Films in Winnipeg Six films seen at a late meeting of the Winnipeg Cine Club, in Canada, will constitute the entries in the group's annual contest, the results of which will be announced at the annual club dinner in the fall. The pictures presented were *Road to the Isles,* by

Ron Thompson; *Scandinavia,* by Roy Lind; *Beauty Spots in Canada,* by Bob Cohan; *Where Industry Thrives Amidst Beauty,* by Anna J. Doupe; *Miracle of Bloom,* by George Moore, ACL; *Nite Lights and Some Fun,* by Mr. Lind. Members of the club have been busy during the summer, compiling a record reel of the culture and growth of the gladiolus for the Winnipeg Gladioli Society.

Rockford roams *Adventures in Dreamland* is the title of the latest Julian Gromer travelog which packed the grand ballroom of the Faust Hotel, in Rockford, Ill., with members and guests of the Rockford Movie Makers, ACL. The picture weaves a fantasy of the journeys of two youngsters through Alaska, the Teton Mountains and to the Cheyenne Rodeo, all of the trip seeming to occur in the children's dreams. At an earlier meeting, members of the Rockford club journeyed to Florida with Rees Harris, in more than 900 feet of 16mm. Kodachrome picturing that State. The club, in cooperation with the local Civilian Defense Council, has been sponsoring a series of screenings of OWI films of America's war effort, already seen by thousands in the community.

Washington film news

[Continued from page 326]

16mm. is in wide use. Portability of the equipment, space saving, reduction of weight and elimination of a fire hazard are not the least of the factors responsible for this use. As you read this account, hundreds of Navy 16mm. cameras and projectors are exposing and projecting film, at sea and on shore, all over the world. And with every foot of film that is being screened, a Navy man is learning to do better the job assigned to him.

Officer in charge of the Training Film Branch is Lieutenant Orville C. Goldner. We tried to find out something about Lieutenant Goldner, so that we could tell you about him. We regret to say that we could not do so. The Navy is too busy doing a job, to publicize individuals, too busy fighting a war, to talk about fighting one. It is refreshing, in Washington, to find somebody who feels this way.

MORE OWI

The OWI Motion Picture Bureau, whose funeral we covered in detail last month, refuses to let itself be buried. A skeleton staff, composed of a handful of indisputably sincere individuals, is carrying on, hoping that something will happen to make Congress change its mind.

On the 16mm. side of OWI's activity, it appears to be just barely possible that something might happen. The strongest and most united appeal in the history of 16mm. motion pictures will be made to Congress when it returns to Washington in September. This appeal will come from the eight national associations concerned with the distribution and use of 16mm. films. These associations are: (1) American Library Association Audio-Visual Aids Committee; (2) National Association of Visual Education Dealers; (3) National Education Association, Department of Visual Instruction; (4) Educational Film Library Association; (5) National University Extension Association; (6) Allied Non-Theatrical Film Association; (7) National War Committee for Visual Education Industry; (8) Visual Equipment Manufacturer's Association.

Faced with no new 16mm. war product when OWI's budget curtailment forced complete cessation of its production activities, the presidents of these eight associations have formed the 16mm. War Film Committee, which a few weeks ago pledged its "resources and facilities to Congress and OWI to attain maximum effective use of 16mm. films on the home front and to take necessary steps to achieve that end." In September, this committee will ask Congress to allocate emergency funds to OWI to allow it to do a 16mm. production job.

If such funds are granted, the OWI Motion Picture Bureau will become virtually a 16mm. production agency. Since it was the production of theatrical war information "shorts" to which Congress basically objected, when passing on the OWI movie budget, and because the 16mm. War Film Committee may succeed in convincing enough congressmen of the wide usefulness of the 16mm. field, it is our hunch that the committee's efforts stand a good chance of bearing fruit. But there is also the strong possibility that any legislation which would restore to OWI its 16mm. production function will be postponed for many months in favor of more immediate jobs on the Congressional docket.

Whatever the outcome, it is certain that the creation of the 16mm. War Film Committee is the most impressive tribute that the substandard medium has ever received.

NEW MOVIE CAMERAS
AND ACCESSORIES
still available at
ABE COHEN'S EXCHANGE

Immediate Delivery — During these days it's rare indeed to have a variety of such fine movie cameras and accessories to choose from. Make your selection now before it's too late. ***Maximum Trade-In Allowance for Your Used Equipment.***

16 MM MOVIE CAMERAS

Keystone A 7, F2.7 lens	$ 47.25
Keystone A 3, F1.5 lens	67.05
Keystone A 7, F1.5 lens	70.65
Victor 3, F2.7 lens	67.50
Cine-Kodak Model K, F1.9 lens, case	95.00
Filmo Auto Load, F2.7	131.20
Filmo Auto Master (Turret), F2.7	216.53
Bolex 16 mm, F1.5	253.00

8 MM MOVIE CAMERAS

Cine-Kodak Model 20, F3.5	$30.50
Cine-Kodak Model 25, F2.7	43.75
Filmo Companion, F3.5	52.80
Keystone K 8, F3.5	28.58
Keystone K 8, F2.7	37.35
Keystone K 8, F1.9	58.05
Revere 88, F3.5	34.65
Revere 88, F2.5	49.95
Revere 99 (Turret), F2.5	73.50
Perfex Magazine Turret, F2.5	62.50

MOVIE ACCESSORIES

1½" Teletar F3.5 lens	$28.50
3" F3.5 Telecor lens	49.50
Baia Viewer, list 8.50, special	6.80
Franklin or Kinolux, 200 ft. Reel & Can	.59
Franklin or Kinolux, 400 ft. Reel & Can	.79

WE BUY
TOP CASH PRICE PAID
for Desirable, Used
CAMERAS, MOVIE EQUIPMENT, etc.

ABE COHEN'S EXCHANGE, INC.
"THE HOUSE OF PHOTOGRAPHIC VALUES"
142 FULTON STREET, NEW YORK, N.Y.

IN COLOR
18 SUPER SHORTS
IN 16MM. SOUND
For description, prices write
ASTOR PICTURES CORP.
130 W. 46th STREET NEW YORK, N. Y.

DISTINCTIVE EXPERT
TITLES and EDITING
For the Amateur and Professional
16 mm. — 8 mm.
Black & White and Kodachrome
Write for our illustrated catalog
STAHL
EDITING AND TITLING SERVICE
33 West 42 St. New York, N. Y.

16mm SOUND on film
Recording Studio and Editing Facilities
BERNDT-MAURER RECORDER
GEO. W. COLBURN LABORATORY
995-M Merchandise Mart Chicago

★ SKIBO PRODUCTIONS
★ *Outstanding 16mm Sound Shorts*
Featuring:
★ James Melton, Russ Brown, The Cabin Kids, ★ Stepin Fetchit, The Four Diplomats, Niela Goodelle, George Shelton, ★ Walter Winchell, Arthur Murray, Norman Cordon, Henry King and ★ his Orchestra.
One Reel Sound Releases
Write for Free Catalog
★ SKIBO ★
PRODUCTIONS, INC.
130 W. 46th Street
New York N. Y.
A SKIBO SHORT

FREE FILM REVIEWS

You can borrow these new publicity movies without charge

THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

Steam Turbine, 16mm. black and white, sound on film, running 18 minutes; produced by the Jam Handy Organization, Detroit, Mich.

Offered to: groups.

Available from: The Public Relations Department, Allis Chalmers Manufacturing Company, Milwaukee, Wisc.

Steam Turbine was produced as a contribution to the war training effort, and it uses various motion picture techniques, including animation, to explain the principles of operation of the modern steam turbine. The film opens with a pictorial analogy, using the teakettle and the paddle wheel, to show basic principles. A cross section of the interior of a turbine is shown, and a running commentary explains the parts and functions as they are revealed.

Casa Pan Americana, 400 feet, 16mm. sound on film and silent editions, color; produced by Mills College.

Offered to: groups. Please specify silent or sound when requesting this film and give a choice of three possible screening dates.

Available from: Casa Pan Americana, Mills College, Oakland, Calif.

Casa Pan Americana covers the experiment at Mills College by which Latin Americans were brought to live and study together with North Americans for six weeks each summer. The sound edition has narrative in English, Spanish and Portuguese.

Latin Carnivals, Sports and Year Round Recreation Activities, 3 separate reels, 16mm. silent, color; produced by H. S. Wurtele Motion Picture Service, Tampa, Florida.

Offered to: individuals and groups.

Available from: Convention & Tourists Bureau, Box 420, Tampa, Florida.

These reels give a picture of life in Tampa and on the Florida West Coast. The famous Gasparilla Carnival and annual Pirate Invasion of Silver Springs are shown, along with views of Tarpon Springs, Sponge Fisheries, St. Petersburg, Cypress and Dupree Gardens. Sports include scenes of Big League winter training, University of Tampa football, sailing and outboard motor races.

FILTERS

If you find it impossible to get color film and decide to do any outdoor work with black and white emulsions, remember that filters are needed to bring out the contrasts between blue sky and clouds. The medium yellow filter is the most popular, while the red filter gives even more spectacular, but not so natural, effects.

America Can Give It, 16mm. sound on film, black and white, running 40 minutes; produced by General Motors Corporation.

Offered to: groups.

Available from: Department of Public Relations, General Motors Corporation, 1775 Broadway, New York, N. Y.

America Can Give It depicts graphically on film the things for which we are fighting and sacrificing in the present war. A small boy's problems are used as the focal point for the information outlined in the film. Walter Huston, Quentin Reynolds and Lowell Thomas explain, describe and comment on the action.

Wartime Nutrition, 375 feet, 16mm. sound on film, black and white, running 10 minutes; produced by the Office of War Information.

Offered to: groups.

Available from: 191 distributors throughout the United States, Alaska and Hawaii; the list is available from Educational Division, Bureau of Motion Pictures, OWI, 1400 Pennsylvania Avenue, Washington, D. C.

Wartime Nutrition shows how eating habits and not lack of food ruin the diet of many Americans. The film was made for housewives and for diners in restaurants. Millions of people now eat one or more meals away from home. Many of those meals are badly balanced, nutritively deficient. This picture focuses upon those deficiencies and their remedy.

FOLIAGE

Although nobody will deny the breathtaking beauty of color scenes of fall foliage, we have also seen excellent results with this subject in black and white when the cameraman used filters and back lighting, which make the leaves appear to be almost transparent. Since color film became so popular, the knack of using the full effectiveness of black and white film is rapidly becoming lost, and one of these days we may have to learn it all over again.

Grand American Handicap, 1 reel, 16mm. silent, Kodachrome, running 15 minutes; produced by Western Cartridge Company.

Offered to: clubs, societies and qualified groups.

Available from: Advertising Department, Western Cartridge Company, East Alton, Ill.

Grand American Handicap shows scatter gun shooters enjoying their sport at the traps in all the color and excitement of a typical "Grand" week at Vandalia, Ohio. Prominent personalities in sport appear in the film.

World's Largest Electrical Workshop, 3 reels, 16mm. sound on film, black and white, running 30 minutes; produced by General Electric.

Offered to: groups.

Available from: Visual Instruction Section, Publicity Department, General Electric Company, Schenectady, N. Y.

World's Largest Workshop is an intimate glimpse of General Electric's shop, where scientists, engineers and craftsmen work together to further the advancement of electricity. The well known Drs. Langmuir, Whitney and Coolidge are shown in their laboratories. Equipment, varying from giant turbines to small domestic devices, is shown in process of construction. Several of the major factories of the company are also shown. The commentary is given by Alois Havrilla.

Preserving the Victory Garden Crop, 1 reel, 16mm. sound on film, color, running 25 minutes; produced by The Aetna Life Affiliated Companies.

Offered to: groups.

Available from: Safety Educational Department, Aetna Life Insurance Company, Hartford, Conn.

Preserving the Victory Garden Crop is the third in the series, *Pointers for Planters*, and it was produced under the supervision of recognized authorities on canning. It contains many helpful suggestions for home canning, making jellies and preserves and dehydrating fruits and vegetables. The difference between the water bath and steam pressure methods of preserving is explained, and it is shown when each method should be used. Emphasis is placed on the cause of spoilage and how the danger can be averted.

How Good are your Movies?

You might win -

The HIRAM PERCY MAXIM MEMORIAL AWARD OF $100, OR PLACE IN THE TEN BEST OF 1943

The Hiram Percy Maxim Award is offered for the best picture in the General Class of Movie Makers annual selection of the Ten Best Non Theatrical Films. It carries with it a replica, in miniature,* of the Hiram Percy Maxim Memorial and a cash prize of $100.

Every movie maker in the United States has a chance to win this award, the highest recognition offered to amateur filmers. To try for it, all you have to do is to submit a film for consideration.

The judges seek only quality, and film width does not play a part. Each picture is judged on its own merits, whether it be an elaborate travel reel or a simple family film. Quality of workmanship, excellence of continuity and movie imagination are deciding factors, no matter whether the picture be long or short, black and white or color.

Don't miss your chance at the 1943 Ten Best and the Hiram Percy Maxim Award!

Movie Makers Ten Best Non Theatrical Films of 1943 is the oldest annual selection of outstanding amateur movies in the world.

The Ten Best are chosen by the staff of Movie Makers from all the films seen by them during the year. All films sent to the League for review by its members are considered for the Ten Best. However, the selection is not limited to League members, and any movie maker resident in the United States or its possessions can send entries.

League members' films sent for review earlier in the year, and subsequently edited, titled or otherwise improved, should be submitted again for final consideration.

In the Ten Best selections this year, there are two places in the Special Class (films for which the maker received compensation from a client) and eight places in the General Class (films for which the maker did not receive compensation from a client). The Hiram Percy Maxim Award is given to the maker of the picture that the staff of Movie Makers considers as the best all around film of the eight that place in the General Class of the Ten Best.

Rules governing the selection of MOVIE MAKERS Ten Best Non Theatrical Films and the Hiram Percy Maxim Award.

1. Five o'clock, October 15, is the deadline. All films to be considered for 1943 Ten Best and the Maxim Award must reach Movie Makers office, at 420 Lexington Avenue, New York 17, N. Y., before that time.

2. In the Ten Best, eight places are allotted to the General Class (films for which the maker *did not* receive compensation from a client) and two places are allotted to the Special Class (films for which the maker *did* receive compensation from a client).

3. The winner of the Hiram Percy Maxim Award is chosen from among the pictures placing in the General Class.

4. To classify entries, the certificate at right must be provided for each film that is to be considered in the final selection. After October 15, when the Ten Best is closed to new entries, a tentative selection will be made by the staff of Movie Makers for Ten Best. Any films that are not already accompanied by certificates must be provided with these, and this must be accomplished by November 5, 1943, before five o'clock.

5. The General Class of the Ten Best is open to films of any width, black and white or color, silent or sound, except that 35mm. inflammable film cannot be received.

6. The Special Class of the Ten Best is open only to films originally produced on substandard stock (16mm. and smaller widths).

7. Because of war conditions, entries cannot be received this year from movie makers outside the United States or its possessions.

8. Phonograph records can be submitted with films, but they must be accompanied by clearly prepared score sheets that indicate the order of the records and the changes. Typewritten narrative may be submitted with a picture that is planned for presentation with spoken commentary. Musical and narrative accompaniments will be judged on their own merits.

9. No Officer or Director of the Amateur Cinema League and no staff member of the League or its magazine is eligible to compete in the Ten Best or to receive the Maxim Award.

10. Films will be reviewed and returned promptly, but it may take a period of two weeks or more to review films submitted after October 1, because of the last minute rush.

11. Selection of the Ten Best Non Theatrical Films, the Honorable Mentions and the Hiram Percy Maxim Award will be made by the editorial staff of Movie Makers, and the judges will decline to discuss their decisions, after they are made.

12. The competition for placement in Movie Makers Ten Best Non Theatrical Films of 1943 and the receipt of the Hiram Percy Maxim Memorial Award is open to anybody in the United States or its possessions, subject to the provisions of these rules.

HIRAM
PERCY
MAXIM
MEMORIAL

***Because of the shortage of critical metals, it is impossible to secure, during the war, material from which to have the replicas prepared. Therefore, delivery of the replicas of the Hiram Percy Maxim Memorial must wait until critical metals are again available. Replicas will be made and delivered to those who win them, at the earliest possible moment.**

Send the Certificate Below With Each Film That You Submit to MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

Place ....

Date ....

I, ... (name)

certify that:

1. I have received compensation from a client for

2. I have not received compensation from a client for, and will not receive compensation, sell or rent prior to December 1, 1943,

a motion picture made by me entitled: ....

.... (name of film)

(signature) ....

SHORT CUT TO "KNOW HOW"

With time-saving, life-saving movies.... *outgrowth of* Kodak's *pioneer Teaching Films.....* the Army and Navy are giving millions the "know how" of war

HISTORICAL NOTE — Back in 1923, having perfected "safety" film — making classroom projection practical—Kodak made available 16-mm. movie cameras and projectors . . . and shortly afterwards pioneered a program of teaching films for schools.

PUT yourself in the boots of one of these young men. You've been accepted for the Army or Navy. What do you know about this war of 2,000-horsepower aircraft motors . . . Bazookas . . . submarine detectors?

Our Army and Navy Commands realize this lack of experience. They know that you may go up against battle-wise troops or ship crews or flyers.

They have done the worrying for you. They will turn you out a better man—more competent in the use of your weapons, abler to take care of yourself — than any "trainee" who ever went before you.

TRAINING FILMS are a great and growing part of their system. The Army and Navy have made thousands.

Don't get the idea that you're just "going to the movies," though. These movies are different. Each teaches you to do a part of your job in the Service—*do it exactly right.*

Maybe it's how to dig a foxhole. Or inflate a rubber life raft. Or take down and reassemble a 50-calibre machine gun. Or—bake a batch of bread . . .

In an Army and Navy made up largely of "specialists," thousands of films are not too many. (Kodak is a major supplier of film for these pictures—one big reason civilians are not getting all the film they want.)

You'll see battle, in these training movies. You'll hear it—to make your new life and work "second nature" under all conditions. *You'll be hardened . . . ready to "dish it out and take it" . . . up to 40% sooner because of Training Films.*

* * *

After this war is won, you—and millions like you who have learned so much, so easily, through training films—will want your children to learn the Arts of Peace this way.

Teaching through motion pictures and slide film—steadily growing in importance during the twenty years since Kodak made its first teaching films available—will really come into its own . . . Eastman Kodak Co., Rochester, N. Y.

Serving human progress through Photography

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

★ GETTING GOOD EXPOSURE

• Review of basic principles of cine exposure and how to get best results with guide or meter.

★ BACK TO OLD TIMES

• How one movie maker filmed the river packets of the Ohio and recorded the romance of the stern wheelers.

★ *FILMS OF ART MUSEUMS*

• You can shoot Rembrandts and Titians in the National Gallery in Washington.

★ *Projection is fun*

• Third part of series of articles on screening sound and silent films.

★ DECORATING TITLES

• How light and shadows may be used to make titles more attractive and add interest to films.

OCTOBER, 1943 **25c**

Wars are won-

Lessons are Learned-

when training with

SIGHT, SOUND, SEQUENCE

Sight without Sound . . . both without Sequence . . . leaves impressions inadequate, leaves only shallow grooves in memory. But combine them and the maximum teaching power and activating force is unleashed at its greatest.

Our Nation's Victories on all Fronts testify to this better, faster way of training millions in our Military Forces—and millions more in our factories. Likewise, 16mm Sound Motion Pictures herald a new era of education, training and progress in post-war years.

16MM SOUND MOTION PICTURE EQUIPMENT

VICTOR
REG.U.S. PAT.OFF.
16 MM

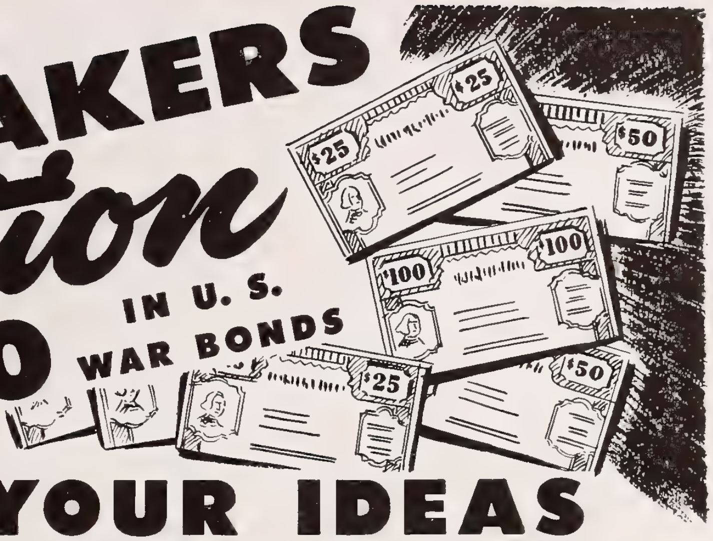
Sight Sound Sequence
THE WORLD'S GREATEST TRAINING FORCE

VICTOR ANIMATOGRAPH CORP. HOME OFFICE AND FACTORY: DAVENPORT, IOWA
242 W. 55th ST., NEW YORK CITY • 188 W. RANDOLPH, CHICAGO

Distributors Throughout the World

MOVIE MAKERS *attention*

$1500.00 IN U. S. WAR BONDS FOR YOUR IDEAS



DeVRY CORPORATION WILL AWARD $1500.00 IN U. S. WAR BONDS TO YOU WHO HELP DESIGN THE 8 MM MOTION PICTURE CAMERA & PROJECTOR OF TOMORROW

You've thought a lot about the perfect 8 MM MOTION PICTURE CAMERA & PROJECTOR . . . how they should look . . . how their operation might be perfected, simplified.

DeVRY will pay $1500.00 in U. S. War Bonds (maturity value) for your over-all design ideas . . . for your suggestions as to how camera & projector mechanism can be improved.

DESIGN: Submit your Ideas—*in rough or finished drawing*—as to how you think the new 8 MM MOTION PICTURE CAMERA or PROJECTOR should look. Supplement your drawing with brief comments, if you desire. Enter as many drawings as you wish. **MECHANICAL OPERATION:** You may submit working models, mechanical drawings, rough sketches. *The idea is the thing*—how to simplify, improve, perfect either camera or projector operation. For instance, PROJECTOR: ventilating system (lamp house); optical system; film movement; reel arms; tilting device; film safety devices; take-up, framing, focusing and shutter mechanisms, etc. Can you suggest particular developments of these features. CAMERA: (single or turret lens mount) view finder; shutter, footage indicator; loading mechanism; winding key; exposure guide; lens mount; focusing; single frame release mechanism, etc.

Design ideas must be original, practical. Mechanical suggestions must be original and contribute to the over-all simplicity and effectiveness of operation of either camera or projector mechanism. Art or design ability not essential! You don't have to be an artist to enter this competition. You may supplement your designs, drawings, or models with written explanations. You may get an artist, or designer to help you.

Do not send us your design suggestions or your mechanical ideas until you have carefully read the conditions of this competition. Simply send your name and address and we will see to it that complete information, Official Entry Blank and certain suggestions from our Engineering Department are sent you by return mail without any obligation whatever, FREE.

Movie Makers—this is your opportunity. Let us hear from you.

FOR FULL PARTICULARS & OFFICIAL ENTRY BLANK—MAIL COUPON TODAY

HERE ARE THE 26 AWARDS

FOR CAMERA DESIGN	FOR PROJECTOR DESIGN
1st Prize . . $200.00 in War Bonds*	1st Prize . . $200.00 in War Bonds
2nd Prize . . 100.00 in War Bonds	2nd Prize . . 100.00 in War Bonds
3rd Prize . . 50.00 in War Bonds	3rd Prize . . 50.00 in War Bonds

For Mechanical Refinements

CAMERA:	PROJECTOR:
6 $50.00 U. S. War Bonds for the six best individual mechanical ideas.	6 $50.00 U. S. War Bonds for the six best individual mechanical ideas.
4 $25.00 bonds for the four best supplemental designs, or mechanical suggestions, contributing to the over-all Camera design and operation.	4 $25.00 bonds for the four best supplemental designs, or mechanical suggestions, contributing to the over-all Projector design and operation.

Contest closes at Midnight December 31st, 1943. Awards will be announced on or before February 1st, 1944.

Do not contribute anything until you have read full particulars of the competition and signed and returned Official Entry Blank. See coupon below.

*All War Bond amounts are at maturity value.

In case of ties, duplicate awards will be paid.

ARMY E NAVY

—*for Excellence in the Production of Motion Picture Sound Equipment*

DeVRY

New York • CHICAGO • Hollywood

AN OUTSTANDING NAME IN THE CINEMATIC WORLD

Wm. C. DeVry, President DeVRY CORPORATION
1111 Armitage Ave., Dept. MM Chicago 14, U. S. A.

Without obligation please send me complete details concerning your 8MM MOTION PICTURE CAMERA & PROJECTOR COMPETITION.

Name____________________ Age________

Address__________________________

City________________ State________

FREE FILM REVIEWS

You can borrow these new publicity movies without charge

THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

Keystone Barn Dance Party, 1 reel, 16mm. sound on film, black and white; produced by The Venard Organization.

Offered to: groups.

Available from: C. L. Venard, 702 South Adams Street, Peoria, Ill.

Keystone Barn Dance Party features the Hoosier Hot Shots, popular radio entertainers, clowning, singing and dancing in their typical style. A square dance is included in the proceedings.

Caught Mapping, 1 reel, 16mm. sound on film, black and white, running 10 minutes; produced by General Motors Corporation.

Offered to: groups.

Available from: Department of Public Relations, General Motors Corporation, 1775 Broadway, New York, N. Y.

Caught Mapping traces the development from old historical maps up to the modern road map. Field men, automobile road scouts and State highway officials are shown at their tasks of supplying up to the minute road information. This information is checked, relayed to the drafting rooms and incorporated into the latest editions of the road maps.

Whistling Wings, 1 reel, 16mm. sound on film, color, running 20 minutes, and 3 reels silent, running 53 minutes; produced by Western Cartridge Company.

Offered to: groups.

SOUND

It is generally considered to be impractical to add a sound track to films that were made at silent speed, because sound films must be run at twenty four frames a second, and this rate speeds up the action of sixteen frame a second footage to a noticeable degree. On the other hand, there are some subjects that can be run at a faster speed without the appearance of abnormal action. But scenes of persons or short scenes do not look natural at the faster rate. The best method of deciding is to run the picture in question on a sound projector to see how it looks.

SPEED CHANGE

When you change the speed of your camera for a special shot, remember that you must also change the diaphragm setting. Normal camera speed is sixteen frames a second. When you use thirty two frame speed, you must open your lens one stop wider than before; if you film at sixty four frames, for slow motion effects, you should open the diaphragm two stops more.

Available from: Advertising Department, Western Cartridge Company, East Alton, Ill.

Whistling Wings is a thrilling picture of duck and goose hunting. The full beauty and color of the landscape after the first frost add to the charm of this sportsman's film study. Flights of thousands of wildfowl are featured.

The Inside of Arc Welding, in six parts, 16mm. sound on film, color, each part running 10 minutes; produced by the Raphael G. Wolff Studios of Hollywood for General Electric.

Offered to: groups.

Available from: Visual Instruction Section, General Electric Company, 1 River Road, Schenectady, N. Y.

The Inside of Arc Welding shows, with full color photographs and animated drawings, the proper method of striking the arc, how to establish the size of the weld and how to control the metal in the molten pool. The first part, *Fundamentals*, was released last year. Recently completed sections of the film are titled *Flat Position, Horizontal Position, Alternating Current, Vertical Position* and *Overhead Position.* Each part is complete in itself and may be shown separately.

Fight Syphilis, 16mm. sound on film, black and white, two editions running 10 and 20 minutes; produced by the United States Public Health Service.

Offered to: groups (suitable for adult mixed audiences).

Available from: Surgeon General, United States Public Health Service, Bethesda 14, Md.

Fight Syphilis is an expository film of the ways of combating the disease. The ten minute version emphasizes the individual's rôle, blood tests, avoiding exposure, proper treatment and the danger of quacks. The longer edition covers the community's task of education, provision of clinics and the cost of supporting the diseased.

Guardians of Plenty, 16mm. sound on film, color, running 26 minutes; produced by E. I. Du Pont de Nemours & Company.

Offered to: groups.

Available from: E. I. Du Pont de Nemours & Company, Organic Chemical Department, Wilmington, Del.

Guardians of Plenty is a film story of pest control research. The behind the scenes drama in testing pest control chemicals is clearly shown. Among the many unusual scenes are those which depict a codling moth emerging from its cocoon, a lethal chamber for flies, an aphid bearing live young and sprayed plants inside glass covers exposed to the attack of destructive insects.

U. S. News Review, 625 feet, 16mm. sound on film, black and white, running 17 minutes; produced by the Bureau of Motion Pictures, Office of War Information.

Offered to: groups.

Available from: 191 Distributors throughout the United States, Alaska and Hawaii; the list is available from Educational Division, Bureau of Motion Pictures, O.W.I., 1400 Pennsylvania Avenue, Washington, D. C.

U. S. News Review is the fourth in a series and contains six new stories. *Raiders of Timor* shows Australian soldiers in guerrilla warfare against the Japanese. *Army Salvage* shows obsolete guns being turned into scrap for new weapons. *We Guard Britain's Books* is the story of the preservation of England's literary treasures by the use of microfilm. Other sequences are titled *Good News from the Fishing Front,* showing a record catch of herring off the coast of British Columbia; *Battle in the Caucasus,* which includes captured German film footage; and *Thingummybob,* an Australian factory song.

EXPOSURE TIME

The normal speed of film movement in a camera is sixteen frames a second. However, the exposure given to each frame is less than one sixteenth of a second. In fact, it is one thirty second of a second, which is just one half of one sixteenth. The reason for this fact is that, after each frame is exposed, the dark portion of the shutter covers the opening during the period that film is being advanced one frame by the pull down claw. This operation takes one thirty second of a second, too. Some cameras have slightly different shutter speeds, but the principle of operation is the same in all of them.

MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 18 October, 1943 Number 10

Free films . . . 364
Washington film news . . . *William M. Nelson* 366
Closeups . . . 368
Post recording technique, *editorial* . . . 369
U. S. Coast Guard films *Task Force* . . . 370
Getting good exposure . . . *Kenneth F. Space, ACL* 371
Considering colors . . . *Francis M. Hirst, ACL* 372
They go to the movies! . . . *James W. Moore, ACL* 373
Films tell them why . . . *Geoffrey Hewelcke* 374
Back to old times . . . *Sidney Moritz, ACL* 375
Projection is fun . . . *Holton Howell* 376
Films of art museums . . . *V. E. Baugh, ACL* 377
Practical films . . . 378
Amateur clubs . . . *James W. Moore, ACL* 379
The clinic . . . *Kenneth F. Space, ACL* 382
Decorating titles . . . *Edward J. Kingsbury, jr.* 384
ACL Staff Change . . . 387
Films you'll want to show . . . 388
News of the industry . . . 391
Shooting with a camera . . . 395
Where is the monastery? . . . George A. Ward, ACL 398

• ON THE COVER: Frames from *Linda,* film story of a new baby by Richard D. Fuller, ACL

Hobart from Monkmeyer

A fall title background which will fit a small metal titler

ARTHUR L. GALE,
Editor

JAMES W. MOORE
Continuity Editor

DONALD MAGGINI
Advertising Manager

MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year postpaid (Canada and Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies 25c (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1943, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to AMATEUR MOVIE MAKERS, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York 17, N. Y., U. S. A. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

WASHINGTON FILM NEWS

Latest reports of the government's use of movies

WILLIAM M. NELSON

FILMS FOLLOWING FLAG

As you read this, American motion pictures are showing in theatres in Sicily, and forty recent United States entertainment films, completely subtitled in Italian, are on their way to Italy for distribution there. These forty films were ready for shipment in August. Italy did not surrender until September 3.

Motion pictures are the only American industry operating commercially on what was, a few months ago, the North African "front." American distributors report that the films being shown there are doing a "tremendous" business. And film distributors, unlike their publicity department colleagues, are not customarily given to the idle use of superlatives.

Everywhere the Axis flag is falling, American distribution experts are following hard upon the heels of the military governments that are set up. Today in Washington, New York and Hollywood, groups of men, as intent and well informed as any council of military strategists, are sitting around conference tables in smoke filled rooms, planning distribution for American films in countries that are not yet liberated from Axis domination. It is significant that the forty films being sent to Italy have been duplicated and subtitled in every language dominant on the European continent.

The reasons for the tremendous sudden pickup in foreign distribution of American films are chiefly two—(1) there is an eager and wide open market for the films, or, in other words, there is money to be made; (2) American films help the inhabitants of foreign lands to understand America and Americans, and understanding is the most basic and most important factor in a successful peace. For this reason, probably, the military governments have been extremely friendly toward and helpful to American film distributors.

In peacetime, foreign markets supplied a comfortable part of the income of American distributors; today the market is better than ever and will probably remain so for some time to come. Our troops in various foreign lands have done much to arouse the interest and curiosity of native populations in American customs and American living. And, while our movies do not always mirror these customs and our mode of living accurately, they do serve the purpose of satisfying native curiosities.

Responsibility for making possible a rapid distribution of our films in conquered lands rests largely with the Overseas Motion Picture Bureau of the OWI. As new territories fall into our hands, this bureau sets up a distribution system designed to function until American commercial companies can send out men of their own to take over. The Overseas Motion Picture Bureau is not related to the Domestic Motion Picture Bureau of the OWI, whose recent death throes we have variously reported.

The OMPB's job includes storage facilities for prints of the films, the procurement and repair of projection equipment and supplying skilled personnel. In war torn areas, the job is not easy, but in the opinion of the industry it is being done very well.

And so, as we come a little closer to winning the war, people whose only cinema fare for years consisted of belabored Axis propaganda epics are now able to sit back in their theatres and view the "horse operas," the slapstick comedies, the "cops and robbers" situations, the drawing room intrigue and the musical comedy glamor that, in composite, represents the Hollywood idea of the American Way of Life. And, while the impression gained by these people may not be entirely accurate, we can be certain, at least, that the life they are looking at is better than anything they have had for a long, long time.

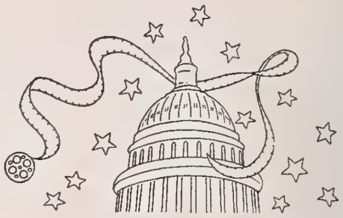
* * *

NO WAR FOR ARMY

The problem of whether a civilian population wants to see war films in wartime is one that has been debated hotly ever since the war began.

It came up first when the government, some two years ago, started to consider a program of weekly war shorts. It comes up almost daily in Hollywood production planning conferences. It will continue to be debated, probably, until the war is over.

Essence of the problem is whether movie audiences, who read war news in their papers, hear war news and war drama on the radio and are working war, talking war and paying for a war all day long, want war when they go to the movies. We don't propose to discuss the problem, pro or con, but we should like to offer two items which came to our attention this month.



First, three or four independent theatres have been featuring "no war" programs, just to see what would happen. One of them went so far as to cut much of the war footage out of the newsreels, and to mention the fact in its advertising. The results in all cases were most gratifying. The box offices showed an increase in all cases, and the policy will be continued.

Our second item about war movies proves definitely that the men who are fighting the war don't like them. And the Army, which is running an impressively large chain of 16mm. theatres, ought to know.

Reporting on the 16mm. movies (reduction prints of new Hollywood entertainment films shown exclusively to service men all over the world), Major John Hubbell of the Army Overseas Motion Picture Service said recently that troops overseas like all pictures exccept those with war or propaganda themes. Their chief desire, he stated, was for entertainment.

* * *

MISCELLANY

Gone With The Wind has grossed a total of $31,000,000 in the United States to date.

* * *

More than three million service men each month are attending 16mm. entertainment showings in North Africa.

* * *

A group of British air officers is getting its education in a packing case. Unable to find a suitable theatre in which to view training films, the men took over a case in which an airplane fuselage had been shipped. They claim it's the smallest theatre in the world.

* * *

The War Production Board last month authorized a construction of a million dollar addition to Agfa Ansco's film manufacturing plant. The addition will boost the company's production of film by more than twenty five percent.

[Continued on page 398]

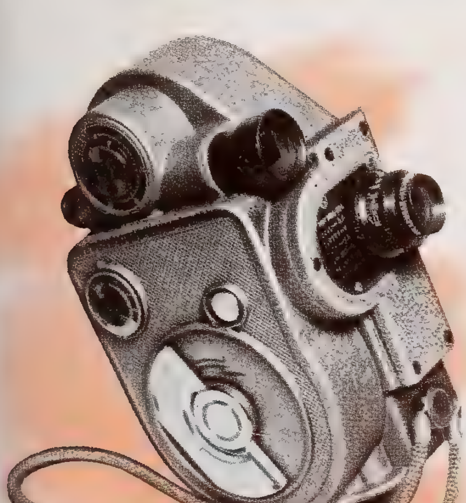
"MORE MOVIES FROM HOME?"

"Yes, We're going to show them now!"

Your Service Man's Friends Will Enjoy the Movies You Send

When you send a service man in training camp movies of his family, you not only bring him pleasure but you provide entertainment for his buddies. They enjoy "meeting" his family in this way and seeing many interesting activities in their friend's home town.

Movies made with the Revere 8mm. Camera are sharp in detail, brilliant and steady. The *fine lens, precision mechanism* and *simplified design* of this camera make the taking of good movies exceptionally easy. Revere cameras are not being manufactured now because Revere is devoting full time to precision war supplies. But, many dealers have Revere equipment for rent. Ask your dealer if he has any and make a movie this week-end for a service friend! Revere Camera Company, Chicago, Illinois.

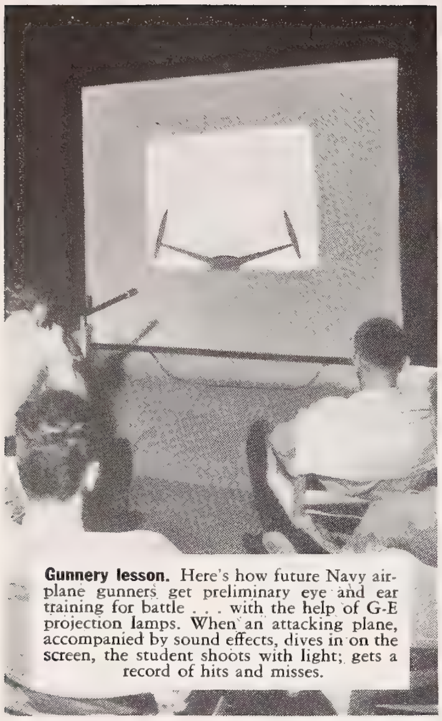


8 mm. projectors for showing movies are available in training camps, U.S.O. Centers and at nearby camera stores.

Revere 8

QUALITY HOME MOVIE EQUIPMENT

ACK UP THE BOYS AT HOME AND ABROAD ★ BUY MORE WAR BONDS!



Gunnery lesson. Here's how future Navy airplane gunners get preliminary eye and ear training for battle . . . with the help of G-E projection lamps. When an attacking plane, accompanied by sound effects, dives in on the screen, the student shoots with light; gets a record of hits and misses.

Official U. S. Navy Photo

How the

G-E Photo lamps

you've given up help cram years into months

WHY is it that you can no longer buy G-E photo lamps . . . without an AA-4 priority?

Of course it's a WPB ruling. But back of it are wartime needs beyond the use of flash and flood lamps by the armed forces and the saving of critical materials.

G-E lamp bulbs are serving the Services in scores of vital ways. For example, through their use in taking and projecting training movies and slide films, they're helping our boys learn their new jobs faster, better. This gunnery trainer is one of many ways they're helping cram years into months. Obviously such use means less material for other lamps . . . a wartime sacrifice we know you're glad to make.

Restricted today, G-E Mazda Photo lamps will be with you again after the war.

Mazda Research leads the way

G·E MAZDA PHOTO LAMPS

GENERAL ELECTRIC

Hear the General Electric radio programs: "The G-E All-Girl Orchestra", Sunday 10:00 p. m. EWT, NBC; "The World Today" news every weekday 6:45 p. m. EWT., CBS.

. . . BUY AN EXTRA WAR BOND

Closeups—What filmers are doing

Despite the difficulties of wartime travel, John V. Hansen, ACL, vice-president of the Amateur Cinema League, and Mrs. Hansen have been busy during the summer, gathering a new series of films of Western beauty spots, for Mr. Hansen's popular program of winter screenings. Among the areas they have visited are Sequoia National Park; El Tovar, on the south rim of the Grand Canyon; Santa Fe and Gallup, in New Mexico, for a number of Indian ceremonies, and the Carlsbad Caverns, in the same State, where Mr. Hansen — through special arrangement with the National Parks Service — was permitted to make a series of pictures inside the caverns.

Harold E. B. Speight, ACL, dean of St. Lawrence University, at Canton, N. Y., is another of the League's directors who has maintained an active schedule of motion picture work. Faced, even as you and I, by the restrictions of film rationing, Dean Speight has turned to picture projection for continued satisfaction in our mutual hobby. His programs include screenings of *Back To The Soil*, 1942 Ten Best award winner by George Mesaros, ACL, before a local garden club; *L'Ile d'Orleans*, 1939 Maxim Award winner by F. R. Crawley, ACL, before a group studying habitant literature, and *Yours For The Taking*, a study of library methods by Frances Christeson, ACL, former reference librarian of the University of Southern California, before a group interested in library methods.

Colonel Robert L. Scott, United States Army Air Force, and author of *God Is My Co-Pilot*, is an enthusiastic 16mm. movie maker—as disclosed in his current and incomparable tale of combat flying in the Far East. Colonel Scott's outstanding achievement, beyond any doubt, was his Kodachrome record of a solo flight over Tibetan Mount Everest, when his tiny fighter plane fought its way to an altitude of more than 33,000 feet, half a mile above the world's greatest peak.

If Walter Bergmann, ACL, has his way about it, it seems likely that Mount Vernon, N. Y., will become one of the centers of amateur filming after the war. For Mr. Bergmann, certainly, has been one of the hobby's ablest and most active apostles. His most recent proselyting took the form of an address on amateur movies and a screening of selected films before members of the Kiwanis Club, in his home city. The screen program included *Historic Virginia* and *Redouble Trouble*, both accompanied by music on disc. Earlier, as an officer of the Mount Vernon Movie Makers, Mr. Bergmann has made important contributions to the success of that club's annual Gala Night screenings, not to mention his filming activities, in collaboration with James J. Berman, ACL, for the Mount Vernon Red Cross, a local welfare home and others.

We have on hand a brace of invitations which we are pleased to pass along to overseas service readers of this magazine: From London, C. R. Higginson, ACL, of 25 Newcombe Park, Mill Hill, N. W. 7, writes in to say that "if you have any amateur movie makers in your Forces coming this way, I would always be glad to entertain them." Mr. Higginson is better known throughout England as "Charlie Higgins," the name he uses professionally on the stage, in radio and television as a popular Lancashire comedian.

From the opposite side of the world, down in Australia, Edwin W. Woodland reports that "I have met quite a few American service men who are cine fans and we have had some good times together. . . . If any others care to look me up, I'd be glad to project 16mm. films for them." Mr. Woodland, after two years in the Australian Army, has been detailed to civilian war work and gives, in his spare time, "quite a fair few shows" for the Red Cross and the factory where he is employed. His address is 7 St. Leonard's Avenue, West Leederville, West Australia.

Persons and Places: Frank E. Gunnell, FACL, winner of the late "Come To Canada" film contest with his two reeler, *Baie St. Paul*, dropped in at Headquarters recently, to report glowingly on the trip to Quebec Province which he had won as an award. Seems that, out of understandable sentiment, he and Mrs. Gunnell passed several days of their tour right back in the little provincial community which had won them the prize. . . . George W. Serebrykoff, ACL, 1942 Maxim Award winner, has been another late summer visitor to Canada, concentrating his attentions on the Maritime province of Prince Edward Island. Incidentally, and without too much connection, those full page Kodachromes known as *Stage Door Esquire* — which began in the August issue of that magazine for men —are from the talented still camera of Mr. Serebrykoff.

POST RECORDING TECHNIQUE

IT is widely predicted that the use of 16mm. sound on film movies will increase greatly after the war ends. In this prediction, most prophets seem to have in mind the projection of 16mm. reductions from sound films originally made on 35mm. width. But there is also a general expectation that looks forward to the production by individual filmers of original 16mm. sound pictures.

In analyzing the possibility of substandard sound movie making, account must be taken of experience and of certain limitations that are not likely to be overcome in the near future. A workable sound movie camera was offered to personal movie makers some years ago, and many of these are in the hands of personal filmers. The very sensitivity of this camera causes it to record on film a wide variety of sounds that are always present, outside sound proofed movie studios. The great problem of amateur made, concurrently recorded, sound pictures continues to be the elimination of those unwanted and disturbing noises. The most elaborate camera that could be devised would not put them to flight.

The method of post recording sound for 16mm. films by commercial studios has, meanwhile, developed into an entirely feasible and mechanically successful system, which is widely used and which is relatively inexpensive. The absence of perfect synchronization between sound and action—which can be secured only by recording picture and sound at the same time—is not a serious defect, because the picture track and the sound track can be edited so expertly that the sound comments upon the action very effectively, even if it does not coincide with it absolutely.

The technique of this practical system of post recording sound is capable of intensive study and intelligent application, both of which have been lacking in many instances in which post recorded sound is employed. What seems to be needed is not so much an increase in knowledge about the mechanisms involved, as a better understanding of how to use them.

The fact that sound of almost every kind—voices, music, appropriate noises—can be placed on a sound film track, which is combined with a picture track into a sound movie, has often led to an extravagant and ineffective employment of these audible elements with silent pictures.

Just because a narrator can add a continuous flow of comment to a motion picture is no justification of his doing so. Just because "background music" can always be provided is no reason why it should never cease. If we observe the dramatic sound films of Hollywood, we shall see that not every second of screen time is used for the projection of voices, music or other sounds. Theatrical film makers have learned the value of silence in movies.

The all too prevalent torrent of sound—words, music, noise—that is added to silent films by post recording is destructive of a real understanding of either the spoken ideas or the projected images. The discipline of good taste is needed. Esthetics must come to the aid of mechanics.

ACL

The AMATEUR CINEMA LEAGUE, Inc. *whose voice is* MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

DIRECTORS OF THE LEAGUE

STEPHEN F. VOORHEES, *President*	New York City
JOHN V. HANSEN, *Vice President*	Washington, D. C.
ETHELBERT WARFIELD, *Treasurer*	New York City
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
H. EARL HOOVER	Chicago, Ill.
HAROLD E. B. SPEIGHT	Canton, N. Y.
PHILIP N. THEVENET	Dallas, Texas
FLOYD L. VANDERPOEL	Litchfield, Conn.
ROY W. WINTON, *Managing Director*	New York City

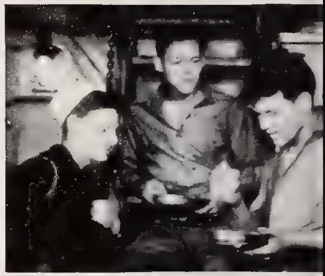
Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK 17, N.Y., U.S.A.

Amateur Cinema League offices are open from
9:00 A.M. to 5:00 P.M., Mondays through Fridays

U. S. COAST GUARD FILMS

Task Force



16mm. scenes by United States Coast Guard Color Film Section

TASK FORCE is the title of the 16mm. sound on film production recently completed by the United States Coast Guard Color Film Section. The release date of the production has not been set, but it is understood that both 16mm. Kodachrome and 35mm. Technicolor prints will be available for general distribution. In seventeen tense minutes, *Task Force* outlines the story of the successful escort of an Allied convoy to a distant war zone. We see the formation of the convoy and follow its watchful and adventurous course across the sea. The men aboard are shown at their posts and during moments of relaxation. The sighting and sinking of an enemy submarine add excitement to the voyage. After the last landing barge has spilled its cargo on the beach, it is with grim relief that the escort ships turn homeward.

Chief Photographer's Mates Floyd W. Durand and David T. Ruley were in charge of production of *Task Force*, which took eight months to complete. The entire project was under the supervision of Captain Ellis Reed-Hill, head of the Public Relations Office, United States Coast Guard Headquarters, Washington, D. C.

GETTING GOOD EXPOSURE

Meisel from Monkmeyer

• High lights and dark areas are both well exposed here. A reflector helps in a movie scene of this type.

Advice about fundamental requirement of fine films

KENNETH F. SPACE, ACL

EXPOSURE has, for movie makers, an importance equal to that of rain for the farmer. In both cases, only the correct amount will give good results, while too much is fully as bad as not enough.

Exposure is the word used to express the act of exposing movie film to light which comes to it through the camera lens. There are two simple ways in which the amount of light may be controlled. One of these is the variation of the speed at which the camera is operating and the other is the choice of the setting or stop to which the diaphragm is opened.

Certain types of filters may also be used to control exposure, whose general purpose is to hold back light without affecting color values in the scene. If information about them is desired, a discussion will be found in the section devoted to neutral density filters in the Amateur Cinema League's booklet, *Films and Filters*. Another method of controlling exposure is found in the use of a *variable shutter* but, since it has to be built into the camera and is supplied in only one camera in common use in substandard movie making, a reference to it is made here without discussion.

The need for controlling exposure is apparent when we remember that overexposure, which means that too much light has reached the film, will result in light, "bleached out" scenes in black and white movies and scenes in colored movies in which all the colors are faded almost to transparency. On the other hand, in underexposure we find that colors are too dark or, if the film is black and white, that the shadow areas are very dark and that even the high lights are dimmer than they should be, because of the fact that too little light has reached the film. It is obvious that good results can be had only when reasonably exact exposure is ascertained. We say "reasonably," because the method of film processing employed by the largest film manufacturer allows for minor corrections in cases of slight over or underexposure with black and white film. This degree of correction makes unsatisfactory scenes *usable*, but it does not make them so perfect as they would be if the exposure had been correct in the first place, nor is this process yet available for color film.

Film manufacturers are very much interested in helping movie makers to obtain the most satisfactory results, and to this end they provide direction sheets that come with each roll of film; these contain several excellent tables giving the suggested exposure data under all general conditions. You will find that one manufacturer encloses with each roll of film a small silver colored card of exposure data, the card being best used with a small metal exposure indicator that can be purchased at slight cost, if your camera has not one already.

A word should be said here about the exposure scales placed on the front of many cameras. If your camera is new or recent, these scales will very probably be correct, but, if your camera was purchased before such new films as Super X and Super XX were brought out, then your scale probably refers to types of film that are no longer made, and you will do well to ignore the lens settings that are indicated.

An exposure meter is, of course, a great help in getting correct exposure. It must be remembered that the meter is a machine and that it cannot very well direct itself. In other words, the real value of the meter will depend upon the skill with which the filmer uses it. Some exposure meters depend too much upon the human element, and these are not so serviceable as the photoelectric cell types in which the actual indication of the light strength is done automatically.

Skill in handling requires

[Continued on page 386]

Considering colors

What to learn about them before you begin to film

FRANCIS M. HIRST, ACL

JOHN RUSKIN once said, "Of all God's gifts to the sight of man, color is the holiest, the most divine, the most solemn. It is meant for the perpetual comfort and delight of the human heart. All good color is in some degree pensive; the loveliest is melancholy, and the purest and most thoughtful minds are those which love color the most."

Color is a sensation caused by the phenomenon of light, its reflection, refraction and absorption. From the first rays of the rising sun until the lights are extinguished at night, everything known to the sight of man is discernible because of its color.

In teaching the novice about the use of color in movie filming, the camera should be considered last, not first, for we should know something about color before we try to reproduce it on film. We were all taught in school that the primary colors consist of red, yellow and blue. This fact holds true as far as pigments are concerned, but we are not dealing with pigments and must therefore ignore them in our study of color as seen in the solar spectrum.

The solar spectrum is composed of red, orange, yellow, green, blue and violet. These are the principal colors seen in a rainbow, or as light rays are decomposed or dispersed by refraction through a prism.

There is no pure white nor black. In other words, when all the light rays are scattered and not reflected directly to the eye, we consider that surface as white. On the other hand, if all the rays are absorbed, the surface is then known as black.

Color is transmitted to the eye by vibrations which vary as do waves in radio broadcasting. Maroon and deep reds have the longest waves, or the slowest vibrations. These slower vibrations take longer to reach the eye and to register on the film than do colors at the blue end of the spectrum. These vibrations increase in speed through the orange, yellow, green and blue, until they reach their maximum in the violets. Ultra violet vibrations are so rapid that they cannot be detected by the human eye.

In making an examination of any color, there are three outstanding characteristics, or what are termed constants, which claim our attention. These are hue, luminosity and purity.

Hue is that excessive predominance of one or two of the simple fundamental colors over the rest; in other words, the quality by which we distinguish one color from another—as red from yellow, a green or blue or purple.

Luminosity is the brightness or clearness of a color, and it is distinguished by the amount of light reflected to the eye.

Purity is a color's freedom from admixture with white light or any other color. The purest colors which can be obtained are those of the solar spectrum, produced by the decomposition of white light.

Perhaps one of the most remarkable things about color is that it is itself a modifier of color. If two colors are placed contiguous to each other, each will be changed in hue according to the color with which it is associated. The first color will be tinged with the complementary of the second, and the second with that of the first. Thus, when red and blue are placed in combination, the red becomes tinged with orange and the blue with green. This arrangement is generally termed selective absorption, as each color selects its own ray from the other color and quenches or absorbs it during its transmission to the eye.

Suppose that we were taking a color picture of two girls, one dressed in orange and the other in yellow. The orange dress would tend to absorb the orange rays from the yellow dress, leaving it a greenish yellow, while the rays from the yellow dress would leave the other a red orange.

This principle explains why we sometimes hear the remark, "Something must have happened to the film. My dress isn't that color." The com-

[Continued on page 393]

• Hallowe'en offers a riot of warm, rich colors and possibility of brilliant contrasts.

Lionel Green from Frederic Lewis

THEY GO TO THE MOVIES!

United States soldiers overseas are world's best audience

JAMES W. MOORE, ACL

IF PRESENT practice is going to have any effect on future habit, it seems quite possible that the bulk of the Army's millions are going to spend every free night at the movies, when they get home from the wars.

Certainly, as far as the Army Overseas Motion Picture Service can arrange it, they are doing it right now. In a recent month, for example, the Army gave 30,983 entertainment screenings before an aggregate audience of approximately 13,550,000 overseas troops. Then 1300 projectors (all of them 16mm. sound on film) were operating, and, by the end of this year, the OMPS hopes to have more than 3000 whirring in every corner of the globe. These immense figures apply only to films screened *outside* the United States—and even then include only straight entertainment programs. "The men out here," writes a marine from one of our Pacific island bases, "will go to a movie every night, and they will go to it, no matter how old the show is."

For the most part, however, the shows are first class, first run Hollywood product. The United States motion picture industry, with its tremendous backing of the war effort, has seen to that. Producers, film manufacturers and print laboratories have collaborated in a vast program of open handed generosity which, week in and week out, places at the disposal of the OMPS 16mm. sound prints of every new entertainment feature. In many cases, moreover, these pictures are seen by the overseas troops even before they are commercially released in the United States. *Stage Door Canteen*, for example, actually had its world wide première under the distant skies of Africa and Australia, on thousands of jerry rigged, wind wrinkled screens, long before its opulent first run on Broadway.

[Continued on page 397]

• **Photographs below show a screening for wounded soldiers in North Africa and an outdoor theatre, also in North Africa. Two bottom photographs show audiences of enlisted men and nurses in the South Pacific.**

Official U. S. Army photographs

FILMS TELL THEM WHY

Canadians are shown war purposes in movies

GEOFFREY HEWELCKE

PETE ANTONIUK, Ukrainian born farmer of northern Saskatchewan, does not know enough English to follow the radio broadcasts of news; he never learned to read, so he takes no newspapers. Yet he knows what this war is about. He knows the stakes of slavery or freedom—and he is very determined to remain free.

Bjorn Bjorneson, who left Iceland for the Canadian prairies and settled in a colony of his countrymen, has also never found it necessary to learn English; neither have Pavel Kornewizki, who came from Poland, nor Karl Wetterli, who once lived in Sudeten Czechoslovakia.

Good Canadians all—first generation Canadians—they are doing their part in the war by raising the foodstuffs which are most wanted for shipment to Britain. They have done their part, too, by sending sons into the fighting services of their adopted land.

Make no mistake — they know what this war is about! They have seen the slavery that has come over the lands that Hitler's *herrenvolk* now rules. They want none of it.

They have seen what has happened in Europe through the medium of the hard hitting, fast paced "documentary" films issued by the National Film Board of Canada and shown to farmers and other residents of Canada's rural areas, far removed from the movie houses of the towns and cities.

For the war has been brought to them by means of special circuits of the National Film Board, which now reach some 600,000 rural residents each month.

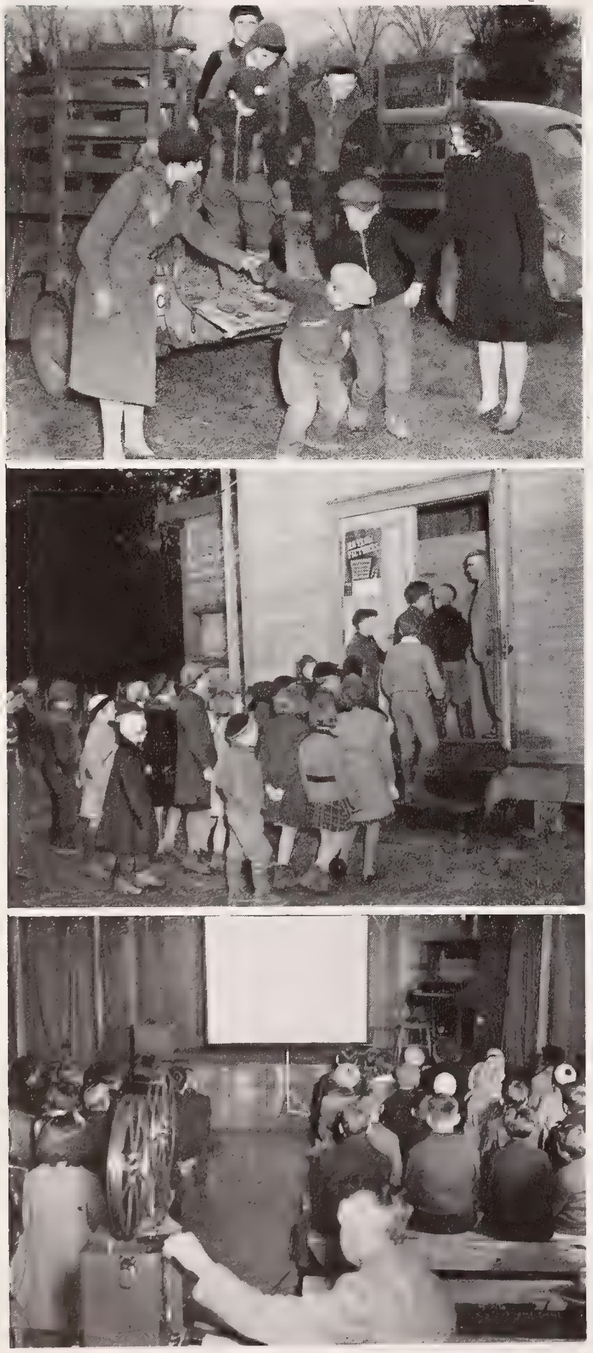
Canada's population is one thirteenth that of the United States. Therefore, a comparable service in this country would have to bring pictures of the war to 7,800,000 farm folk!

The rural circuits of the N.F.B. were started some twenty months ago, to bring to the non English speaking residents of Canada's vast farmlands the reason why their country was at war. Isolated because they lived long distances from town; because their lack of understanding of English insulated them from the printed media of information, they dwelt in a veritable vacuum, as far as the war was concerned, until the films were brought to them.

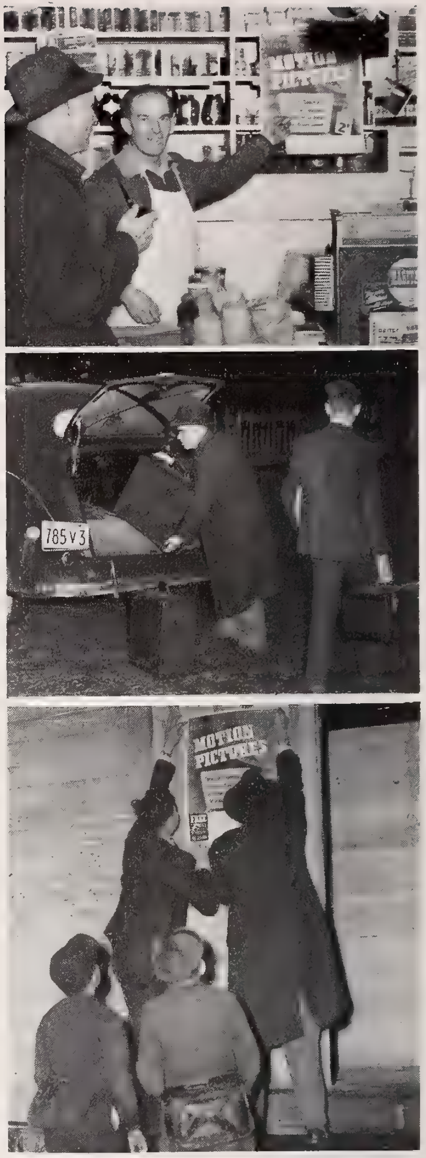
Operators were hired to take portable 16mm. projectors and sound films around monthly circuits which were laid out for them. Each projectionist showed his films in twenty small towns, some of them hardly more than crossroad settlements. First he showed his pictures to the school children, then to the adults. To each one of these places he came on a fixed day of the month, so that local residents could be certain when the free movies would come.

In each community, a small film committee was formed. To each committee, advertising posters were sent [Continued on page 392]

National Film Board



• Trucks bring children to the projection of films on the rural circuit of Canada's National Film Board.



• Screenings of National Film Board pictures are announced in rural Canada through posters at grocery stores and schoolhouses. The projectionist brings film and equipment.

BACK TO OLD TIMES

A film record of sternwheeler life

SIDNEY MORITZ, ACL

THEY spent a week of their honeymoon on an oldtime river packet. In their days aboard the sternwheeler, they stepped back to the Nineties, to an era that is all but forgotten. The pace had been leisurely, the river scenery interesting, their fellow passengers congenial. When they returned, I caught their enthusiasm, but for an entirely different reason. Here was a movie making possibility extraordinary. So it was to my brother and his bride that I owe the inspiration which resulted in *Sternwheeler Odyssey*.

A few weeks after I had heard their story, I was aboard the *Gordon C. Greene* as she was heading into midstream, leaving Cincinnati for Marietta, Ohio. I had brought with me a number of rolls of Kodachrome, an exposure meter of the photocell type, an exposure chart to check on my meter calculations, my indispensable tripod (I never dare take a movie without it) and my fixed focus *f*/3.5 camera, standby companion on my world wide meanderings.

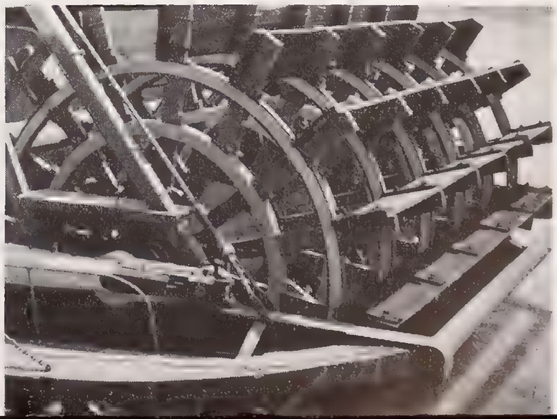
It was a rather simple matter to plan the sequences that I should be likely to film on an inland river trip. There would be the preparations for the departure, the crew at the lines, the officer on the bridge directing operations, passengers lined along the rail and so many other details connected with the thrilling event of sailing to new ports.

Steamboat movies offer excellent opportunities for the use of sound effect recordings; so, I decided to investigate the possibilities and was delighted to find that the whistle, fog horn, bell, churning of the paddle wheels and engine room sounds of the very steamer on which I was to travel were all available on one phonograph record. So, my scenario provided for shooting all those scenes for which sound recordings had been made.

My picture was to have a definite continuity—a page from the log of the sternwheeler as she steams leisurely along on the Ohio and Kanawha Rivers. I provided for an opening shot, "Steamboat comin' round the bend." This scene was to follow the introductory and credit titles and a closeup of the ship's log, showing the entries made on the actual day of departure.

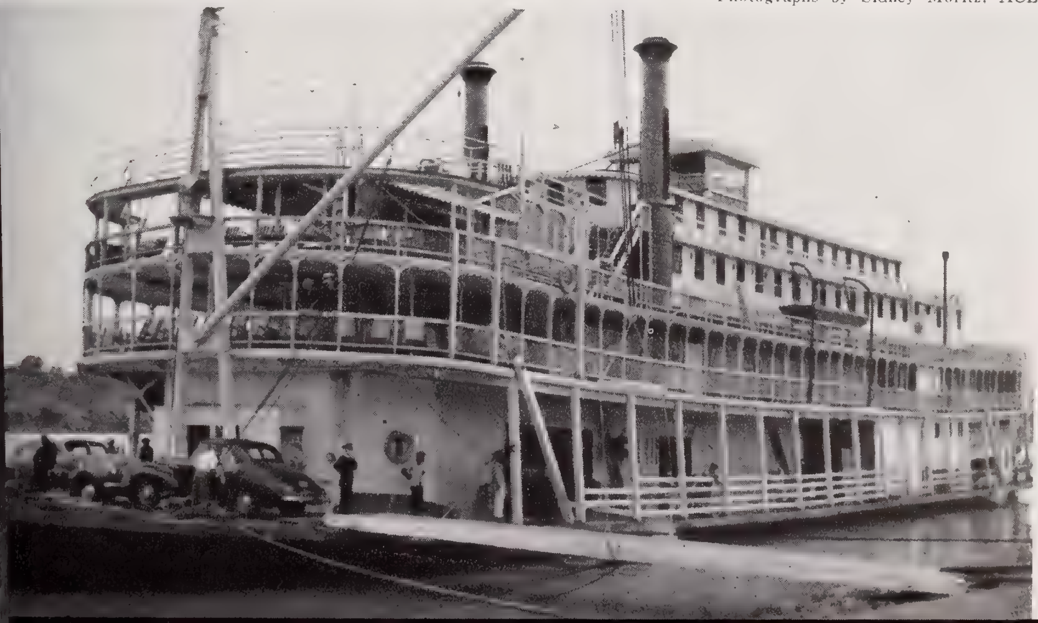
Then would follow a semi long shot of the whistle blowing, the huge paddles turning slowly, passengers on deck watching the receding shoreline, another view of the paddles now turning at greater speed, smoke pouring from the two high stacks, coal being fed into the furnace, the driving shafts in action and then a scene on deck, where passengers enjoy the [Continued on page 393]

CHRIS GREENE
CHRIS GREENE



• At right, scenes filmed by the author for *Sternwheeler Odyssey*, movie of the river packets on the Ohio. Below, the *Gordon C. Greene*, chief subject of the film.

Photographs by Sidney Moritz, ACL



PROJECTION IS FUN

Part III of complete review of projection technique

HOLTON HOWELL

THE most essential contribution of any projector to perfect sound quality is correct film speed—twenty four frames a second and thirty six feet a minute with 16mm. sound film, which is equivalent to the ninety feet a minute common to 35mm. projection. The two things which contribute to the success of this function are correct mains voltage and the free running of the whole projector mechanism.

Mains voltages sometimes vary as much as ten volts (or even more) over or under the rated voltage. This condition is the result of the continually changing load on the current and of the varying distances of the consumption points from the mains distribution centers. Unless the projector is operating on a tapped mains transformer, there is not much that can be done when the voltage is well below rating. In extreme cases, the mains voltage can be checked with a voltmeter, and a few windings may be removed from the transformer by a radio engineer.

The projector should, at all times, be kept well—but not excessively—oiled. Not only the sound head flywheel, guides and sprockets, but all parts of the mechanism, including the feed and takeup arms, should be oiled. A strain placed on the mechanism by lack of oil is enough to slow the motor a little and to reduce the overall film speed. Since oil is an enemy of film emulsion (oil does great damage to film), the machine should be only lightly oiled at very frequent intervals.

Many owners of sound projectors are familiar with the principles of sound film reproduction, but not of the mechanics. Let me explain, therefore, the workings of the sound head before making any remarks about two common sound faults.

The contents of the average sound head comprise an exciter lamp, a condenser tube or combination, an optical sound gate, a flywheel, a photoelectric cell and possibly a prism or mirror. The exciter is a small, close filament lamp, the light beam from which is thrown upon one end of the condenser tube. The beam is concentrated by a lens in the tube upon a tiny slit within the tube—the optical sound gate—from which it is projected through a lens which focuses the illuminated image of the sound gate upon the sound track of the film, on a focal plane almost coincident with the surface of the flywheel or the sound drum (whichever type of sound head is employed). As the previously recorded image on the sound track varies, so varies the amount of light that is allowed to pass through the film. In a widened beam, the light impinges (perhaps by way of a mirror or prism) on the sensitive photocell, where the beam is no longer a focused image, but a varying ray of light.

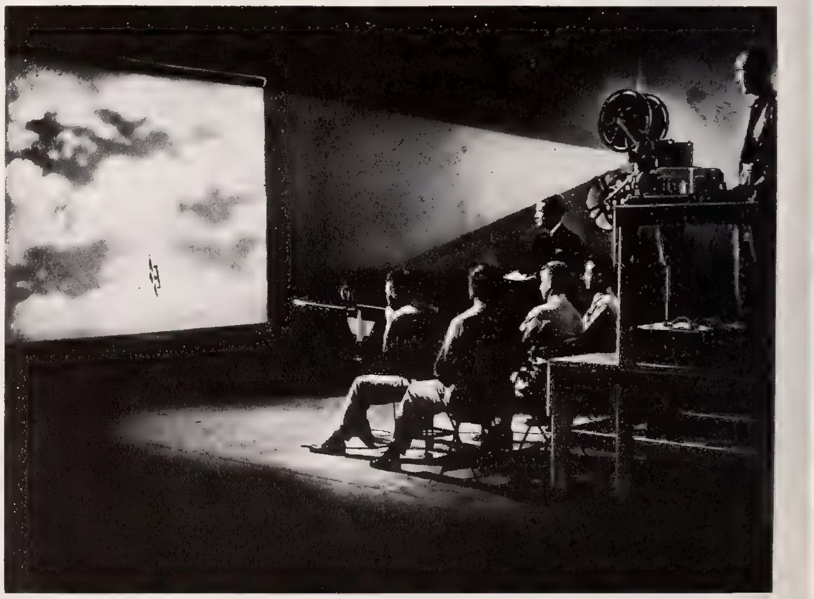
It will be understood, then, that, for the proper reproduction of the sound track, the image of the sound gate must be focused accurately upon the film emulsion wholly within the width of the sound track. In all sound heads, the film is so guided that it is practically impossible for it to move sidewise out of correct placement. But, in the event of incorrect threading or because of broken sprocket holes, the film may loosen and move forward out of its correct plane on the sound drum or flywheel. If this movement is severe enough, there will be no sound; in any case, the reproduction will become blurred, possibly almost unnoticeably. The reason for this situation can best be explained by comparing the sound gate with the picture gate. Imagine the projection lamp to be the exciter, the picture gate to be the optical gate, the picture to be the sound track, the lens to be the condenser tube and the screen to be the photocell. When the picture gate is closed and the lens is properly focused, a clear, sharp picture is projected upon the screen; so with the sound head. But, if the picture gate is left open or if the lens is unscrewed far enough out of focus, the image on the screen will become a blurred, gray mass of nothing, showing no image or movement. So it is with the sound track, since the photocell reacts exactly the same.

In direct apposition to the picture gate, the film should always be threaded tightly round the sound drum or flywheel, and, should it become loose in running, the machine should be stopped and the film should be rethreaded through the sound head.

The focus of the lens system [Continued on page 396]

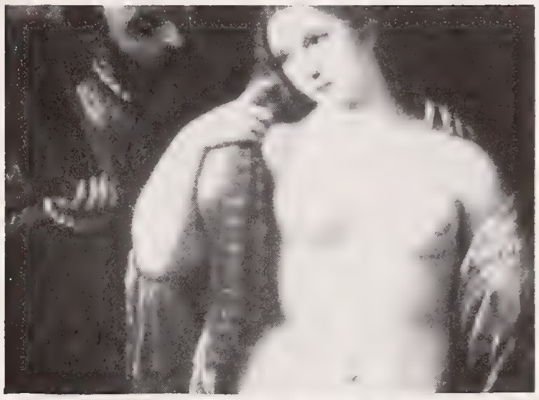
• **Ampro Dual 16mm. Projectors being used by Naval Gunnery Trainer.**

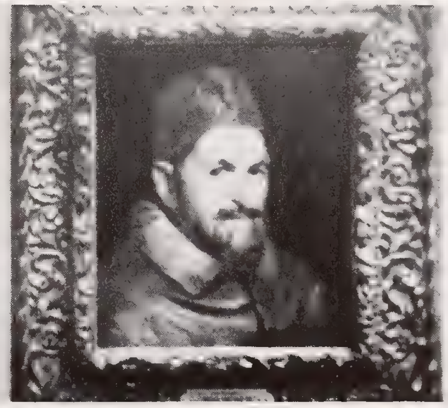
Courtesy The Ampro Corporation

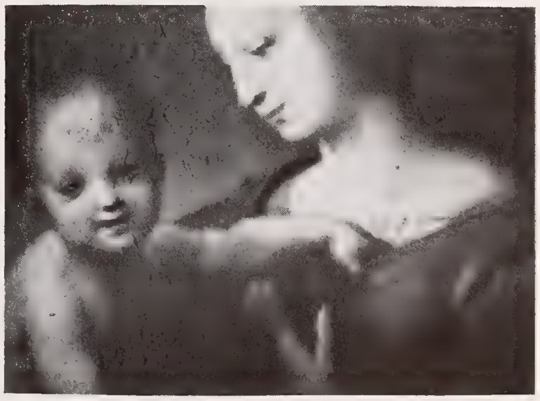


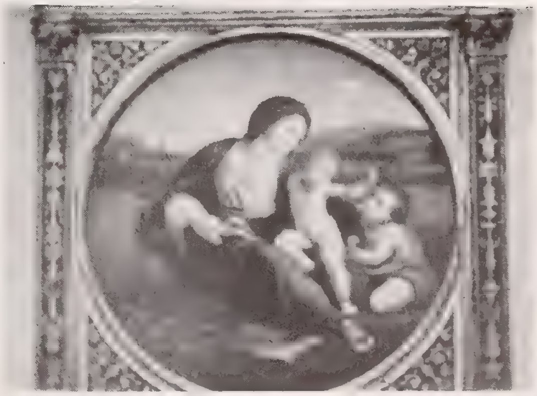
• Left, view of National Gallery in Washington and interior of one of its rooms. Below, closeups, filmed in 16mm. Kodachrome, of some of world's masterpieces.

16mm scenes by V. E. Baugh, ACL









FILMS OF ART MUSEUMS

Cine experience in National Gallery is told

V. E. BAUGH, ACL

UNLIKE most art museums, the National Gallery of Art in Washington, D. C., does not forbid movie making within its halls. Tripods, flash guns and special lighting setups are not allowed, except by special permission, which is rarely given in instances where the use of flash bulbs or flood bulbs is requested. Yet, the National Gallery is a filmer's paradise, for, if you have a movie camera equipped with an *f*/1.5 or *f*/1.9 lens, an exposure meter and range finder, there is no reason why you cannot make color movies of some of the world's greatest art. I was surprised at the success of my own efforts.

When you enter the gallery with your movie camera, the first thing to do is to get the free list of exhibits (or get the complete catalog, if you want to pay for it). Either the free list or the catalog will tell you where you will find works by certain artists. After a quick tour of the galleries, you can decide which paintings you will want to film. Check those in the catalog and then film the paintings in the same order. Then the catalog will serve as a scene list, and you will have an index by which to identify shots and to obtain data for titles. If you do not have some means of recording your shots, when it comes to editing, you may find that you are pretty puzzled as to which artist painted which Madonna.

Now, with the guard's eye on you (and it will be), you are ready to go to work.

In the rooms of the National Gallery, light comes from skylights, as in most museums. Therefore, the period between ten in the morning and two in the afternoon is the best time to shoot. If the sun is shining directly on the painting that you are going to film, so much the better, but the light will be diffused in any case because of the type of glass used in the skylight.

Your exposure and the way in which you use your meter will depend upon what you want to bring out in a given painting. In general, an exposure meter reading of the dominant colors and areas or readings on faces in the portraits will give good results. You also will get good results by taking an average reading of light and dark areas or a reading of the entire picture. One must be careful to stand at the right distance from the painting (depending on picture area), so that he will not include walls or bright metallic frames, which may give altogether different readings from that of the painting itself. You cannot shoot every painting at the same aperture, because a Raphael, with its bright colors, will obviously not require the same exposure as will a Rembrandt, in which dark browns, blacks and heavy shadows are dominant.

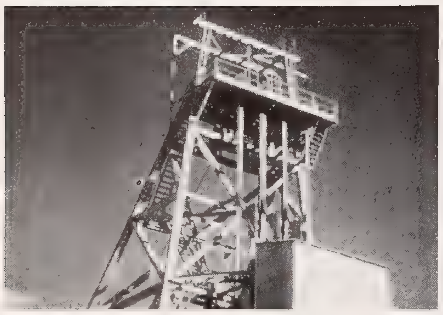
The use of half speed is sometimes necessary, even with an aperture of *f*/1.5. When I was shooting in the gallery, a Goya attracted my attention. It was rather badly lighted; but, as I had a tripod (by special permission), I was able to film at eight frames a second and to make

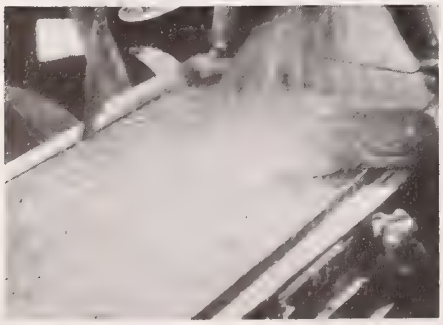
[Continued on page 389]

PRACTICAL FILMS

The non theatrical movie as used for various purposes

16mm. scenes by Dudley Cramer





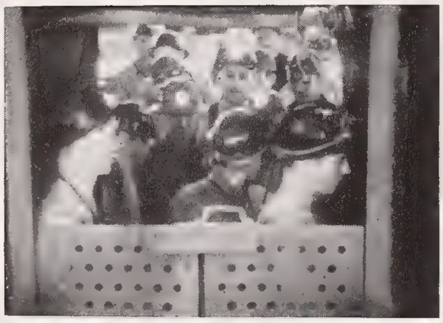
POTASH PROSPERITY

Under the supervision of Horace M. Albright, vicepresident of the United States Potash Company, Carlsbad, N. M., a 1200 foot, 16mm. Kodachrome film, *Potash Prosperity*, has recently been completed. Dudley Cramer, son of the chief engineer of the Carlsbad plant, was responsible for the cinematography, which is consistently beautiful throughout.

Besides giving a detailed account of mining potash, the film presents an interesting study of the social, industrial and agricultural development that the mining activity has fostered in the region surrounding the shafts. The area adjacent to Carlsbad was extremely poor before the discovery of the potash deposit, and this picture shows how a large plant can bring prosperity to what had been a desolate, barren region. Carlsbad is now a thriving little city of over 5000 population. Attractive schools, libraries and other public buildings enhance the streets of this prosperous town, situated twenty miles from the mine. The surrounding land has been cultivated, and farmers have been taught how to get the best results.

At the mine, we see the mill and granular plant building, steel loading bins, auxiliary power plant building, crusher building, supply warehouses, machine shop, offices and other departments before going into one of the shafts. The scenes taken inside the shaft are remarkable for their clarity and definition; the lighting is excellently handled, affording a careful study of all the complex details of the work that is done far below the surface. Sequences devoted to refining and transporting the product include views of great scenic beauty. The private railroad of the Potash company is shown weaving through the colorful New Mexican landscape, which is dotted with buildings that house the storage and shipping accessories of the mine. The distribution of *Potash Prosperity* will be restricted to showings by technical societies, engineering groups and schools.

• Frames from *Potash Prosperity*, film made by Dudley Cramer, for United States Potash Company at its Carlsbad, N. M., plant.



MIDSHIFT MOVIES

A recent survey made for *Modern Industry*, an industrial management magazine, reveals that showings of 16mm. reduction prints of entertainment films to employees in war plants have helped to allay fatigue and to lessen absenteeism. Morale is also

[Continued on page 390]

AMATEUR CLUBS

New ACL services for amateur motion picture clubs

JAMES W. MOORE, ACL

ACL Aids For Movie Clubs With the opening of a new season of movie club meetings, the Amateur Cinema League is proud to announce an important new series of aids in support of these meetings. To the more than 200 cine clubs across the United States and Canada regularly served by the ACL, these helps have already been outlined by direct mail. If your group was not among those so circularized, apply at once for information. Address: The Club Consultant, Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y. The interesting and important new aids now being offered are listed here.

ACL Club Contest Judging Have your club contest films judged by the staff consultants of the Amateur Cinema League, men with more than a decade of experience in selecting Movie Makers Ten Best Films of each year. They stand ready to rate the films submitted in your club contest with the same impersonal and unbiased judgment. The conditions are simple: (1) you may submit as many films as you desire for judging, but the ACL will rate them in order only, not by numerical percentage; (2) the ACL will not undertake to review or discuss any film submitted for contest judging, an activity of an entirely separate nature which is outlined in a later paragraph; (3) ACL Contest Judging is offered free of charge and independently of club membership in the League, but your club will be asked to pay the shipping costs in both directions.

Contest Judging Sheets For those occasions when a club prefers to have its contest films judged on the home ground and by home talent, the ACL has prepared a simple but satisfactory *Judge's Report Sheet*. Through its specific numerical evaluations of camera work, exposure, continuity and the like, your local board of judges will have a basic standard to guide it in its ratings of your contest films. A sample of the *ACL Judge's Report Sheet* will be sent to your club on request.

ACL Film Review Service Have a club or member's film completely discussed and analyzed as a feature presentation of a coming club program. The ACL Club Department is able to offer you a complete and unequaled review of any film you wish to submit for clinical analysis. Our comments are conscientious, constructive and impersonal—pointing out strength and weakness alike and indicating especially methods for future improvement. For a program feature unique in the field of amateur movies, screen your selected film, read aloud our critical comments and then screen the film again for study. Because of the specialized and exhaustive character of this program aid, *the ACL Film Review Service can be offered only to clubs holding membership in the Amateur Cinema League*. Write for information.

Film Review Sheets For your regular and more informal clinical screenings of members' films, use the *ACL Film Review Sheet*. It offers a handy and helpful check list of what is wrong and what is right in the fundamentals of good movie making. Give one to each member for each film that is screened in meeting, and then turn over the recorded reactions to the member whose film it reviews. A sample of the *ACL Film Review Sheet* will be sent to your club on request.

ACL Cine Quiz Programs In direct response to a growing number of requests for such aid, the ACL Club Department is pleased to present a series of Cine Quiz Programs for use at your meetings. Currently, these are being prepared in the "true or false" manner, with one specific subject to a program and ten questions to a subject. Should another format seem more satisfactory to your club's needs, we shall be glad to hear from you. *ACL Cine Quiz No. 1* is about lenses, and it has been prepared with great care by the League's service consultants. A copy of this and later Cine Quiz Programs will be sent to your club on application.

ACL News Report Sheets To facilitate and to increase sending movie club news reports to Movie Makers, the ACL Club Department has prepared a standardized *Club News Report Sheet* outlining those facts in which we are always interested. Covered are speeches, demonstrations, film screenings, elections and other important matters. For more than fifteen years the openly acknowledged leader in cine club news coverage, Movie Makers forges still further ahead with this streamlined *Club News Report Sheet*. Send for your free supply, today.

NOW! *OWN* FIRST

"ITALY

SURRENDERS

ALLIES MOVE IN!

COST LESS THAN UNEXPOSED FILM

Living History for every Projector Own

8mm. 16mm. MOVIES

AUTHENTIC, on the spot record of the fall of Fascist Italy! Tumultuous last moments in the crash of Il Duce's Empire! See American bombing crews blast a path for invasion! Watch as Allied warships make rubble of Axis strongholds! Plunge ashore with Yank landing parties as they gain a foothold on Fortress Europe! Join them as they battle every inch of the way ... on the road towards Berlin! Here is history ... written with fire and sword .... filmed just as it happened by death-defying photographers! A blazing record of Allied victory that you'll want to see again and again! Own it for less than the cost of unexposed film! Get it today!

- ***All Castle 16 mm. Films are Vap-O-Rated***
- ***All Castle 8 mm. Films are also treated***

DON'T DELAY!
See your PHOTO DEALER
or send the handy order
form below
TODAY!

FREE! New De Luxe Castle Films' Catalog describing 98 thrilling home movies you can own ... can give. Send coupon now!

CASTLE FILMS INC.

RCA BLDG.
NEW YORK, 20

FIELD BLDG.
CHICAGO, 3

RUSS BLDG.
SAN FRANCISCO, 4

ORDER FORM

8 mm.	
☐ 50 feet	$1.75
☐ 180 feet	5.50
16 mm.	
☐ 100 feet	2.75
☐ 360 feet	8.75
☐ Sound 350 feet	17.50

Remittance Enclosed ☐
Ship C. O. D. ☐

Send Castle Films' "ITALY SURRENDERS, ALLIES MOVE IN" in the size and length indicated.

Name ____________________

Address ____________________

City ____________________ *State* ____________

Send Castle Films' FREE War Films Catalog ☐

MM10

Living History for every Projector Own

NOW! *OWN* FIRST 8mm. 16mm. MOVIES

"ITALY SURRENDERS"

ALLIES MOVE IN!

COST LESS THAN UNEXPOSED FILM

Living History for every Projector Owner

AUTHENTIC, on the spot record of the fall of Fascist Italy! Tumultuous last moments in the crash of Il Duce's Empire! See American bombing crews blast a path for invasion! Watch as Allied warships make rubble of Axis strongholds! Plunge ashore with Yank landing parties as they gain a foothold on Fortress Europe! Join them as they battle every inch of the way . . . on the road towards Berlin! Here is history . . . written with fire and sword . . . filmed just as it happened by death-defying photographers! A blazing record of Allied victory that you'll want to see again and again! Own it for less than the cost of unexposed film! Get it today!

- ***All Castle 16 mm. Films are Vap-O-Rated***
- ***All Castle 8 mm. Films are also treated***

DON'T DELAY! See your PHOTO DEALER or send the handy order form below *TODAY!*

FREE! New De Luxe Castle Films' Catalog describing 98 thrilling home movies you can own . . . can give. Send coupon now!

CASTLE FILMS INC.

RCA BLDG. NEW YORK, 20
FIELD BLDG. CHICAGO, 3
RUSS BLDG. SAN FRANCISCO, 4

ORDER FORM

8 mm.	
☐ 50 feet	$1.75
☐ 180 feet	5.50
16 mm.	
☐ 100 feet	2.75
☐ 360 feet	8.75
☐ Sound 350 feet	17.50

Remittance Enclosed ☐
Ship C. O. D. ☐

Send Castle Films' "ITALY SURRENDERS, ALLIES MOVE IN" in the size and length indicated.

*Name*_____

Address

City __________ *State*_

Send Castle Films' FREE War Films Catalog ☐

MM10

The Clinic

Technical comment and timely topics for the amateur

KENNETH F. SPACE, ACL

Grip trigger release

Although filming from a tripod gives the best results, there are times when a tripod, however compact, cannot be carried or used. For such occasions, one may build the pistol grip and trigger release designed by Laurence P. Thompson, ACL, to fit Ciné-Kodak Eights. A little ingenuity will make it possible for this device to be built for use with other cameras, whose starting button is of different design.

Mr. Thompson's release—shown in diagram and photograph below—is further discussed by him, as follows: "The pistol grip will aid in securing steady pictures, and the trigger attachment allows one hand operation, leaving the other free to make fades or shift focus. The device is not complicated, and it can be made by anybody with a few hand tools and a reasonable amount of patience. The drawings shown here should act as guides, and it is not necessary that they be followed in all details. The tools required are a hacksaw, files, a screwdriver, various sizes of drills, a hand or bench vise, a jackknife and some taps and dies. If you do not have these last, the majority of the work can be done by you, and any machine shop can cut the necessary threads for a small charge.

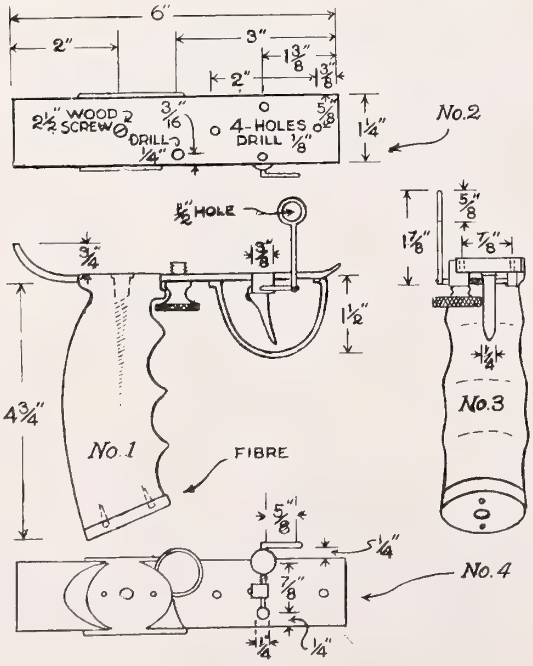
"The materials needed are a small sheet of quarter inch brass, a few lengths of $\frac{3}{8}$ inch, $\frac{1}{4}$ inch and $\frac{1}{8}$ inch brass rod, a knurled or similar type of nut, a $2\frac{1}{2}$ inch wood screw, some small machine screws (flat and round headed), a piece of black walnut or mahogany wood and a small piece of bakelite or fiber composition.

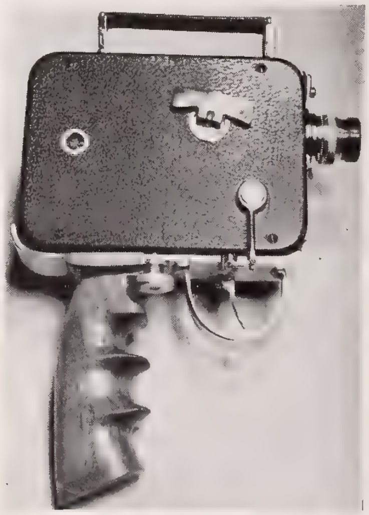
"Cut a piece of brass to $1\frac{1}{4}$ by $6\frac{3}{4}$ inches and, using the bottom of the camera as a template, shape the brass to fit, as shown in Figure No. 1. You will note that the base, or sole plate, is six inches long, after shaping; so, be sure to cut the base material $6\frac{3}{4}$ inches long, to begin with. Drill the necessary holes, as shown in Figure No. 2, and finish them neatly with a file and emery cloth. The base plate is now complete.

"The release arm, which connects the camera release button to the trigger arm, is also made of $\frac{1}{8}$ inch brass. In a piece of brass approximately $\frac{3}{4}$ by 2 inches, drill a half inch hole, $\frac{3}{8}$ of an inch from one end and in the center of the piece. Place the end with the hole in a vise and saw down through the brass, to $\frac{1}{8}$ of an inch from the hole, and you will have left the $\frac{1}{8}$ inch strip in the center. The side pieces can then be sawn off and the stock around the hole can be shaped with a file. Reduce the overall length to $1\frac{7}{8}$ inches and, on the end opposite the half inch hole, drill a 1/16 inch hole. This operation forms the two outside lips of the hinge which attaches to the trigger arm. The 1/16 inch hole should be tapped, to fit a small machine screw. The trigger arm is made by bending a $\frac{1}{8}$ inch brass rod as shown in Figure No. 4. The end which connects to the release arm is slightly flattened with a hammer, a 1/16 inch hole is drilled and the end is fitted into the release arm slot, thus completing the hinge.

"The front trigger arm bearing is made of $\frac{3}{8}$ inch brass rod. It is cut away, as shown in Figure No. 3, and is left extending from the base plate, to allow clearance for the release arm. The back bearing is made from quarter inch brass rod. The trigger itself is made of $\frac{1}{8}$ inch brass cut to the approximate shape shown in Figure No. 1 and fitted with a set screw, to hold it firmly to the trigger arm or shaft. Make the trigger guard out of $\frac{1}{8}$ inch brass and shape it as indicated in Figure No. 1.

"The hand grip is best made from a piece of black walnut. Rough out the block with a band saw or a hand jig and then shape it with a sharp jackknife. Notice that the grip is undercut, to hold the knurled nut so that it cannot drop out. It is not necessary for the





Pistol grip and trigger release for Cine-Kodak Eight; at left, plans for making the device

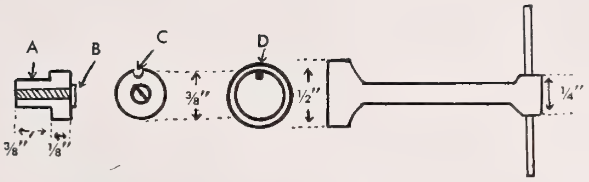


Diagram for construction of crank for backwinding short lengths

grip to come to the top of the base plate, but, while it requires extra cutting and fitting, it makes a sturdier and better looking job. A piece of fiber or bakelite should be attached to the bottom of the grip, to make a butt plate. Cover the top of the base plate with a piece of felt, to prevent scratching the camera, and, if you cannot get the device chrome plated at this time, a coat of enamel will improve its appearance. The grip is carved to hand shape, and the knurled nut is held in place by the bakelite butt plate. A quarter inch brass rod extends completely through the grip and attaches to the starting button of the camera. The trigger release is an extra heavy fourteen inch cable release so set in the grip that it can be squeezed in the same manner as is the camera attachment."

Backwind for Victor 4

Walter E. Ogden contributes another excellent scheme for a backwind, although it is especially adapted for use with one camera. It is, in essence, a handle that will fit the hand crank shaft, with a crosspiece to give leverage for a slow but steady turn back. It will not serve to wind back any great quantity of film, but it is suitable for rewinding enough for double exposures of short scenes or titles. It is intended primarily for use in making dissolves, in conjunction with some sort of fading device, either mechanical or of glass.

As Mr. Ogden describes his construction, the diagram for which is shown above, "The fitting, A, is turned, drilled and tapped with a 12-24 tap. A groove is filed on the shoulder at C. This piece is adjusted on the shaft of the camera that is used for hand cranking but it should not bind. The setscrew, B, is then made tight. The handle is so turned that it exactly fits the shoulder of A. A small hole is drilled, to accommodate a pin, D, which fits into groove C. To backwind, you simply set the camera at twenty four frames a second, press the exposure button, when the crank has been inserted, and turn the handle counter clockwise. One complete turn of the crank rewinds seven frames of film. You should remember that there are forty frames to the foot, which is the usual length of a dissolve."

In using Mr. Ogden's rewind, two precautions should be carefully observed. When this special rewind crank has been inserted in the hand crank shaft opening on the Victor camera, it should be held firmly before the starting button is pressed, in order to prevent its starting to revolve in the undesired opposite direction. If by accident or intention, you should lock the starting button in the running position, it should be released while the other hand holds the rewind device firmly, to make certain that the film does not start forward again at fast speed. It should also be remembered that a free wheeling rewind crank offers a peril to fingers.

Color titles

Now that editing and titling days are at hand, the following convenience, reported by George Kitchingman, ACL, is especially welcome. He writes, "I purchased a sheet of 'reclaimed' shoe repairing rubber from our local five and ten cent store and, at the same time, got a few shoe nails. If you cannot find rubber, thin leather will serve just as well.

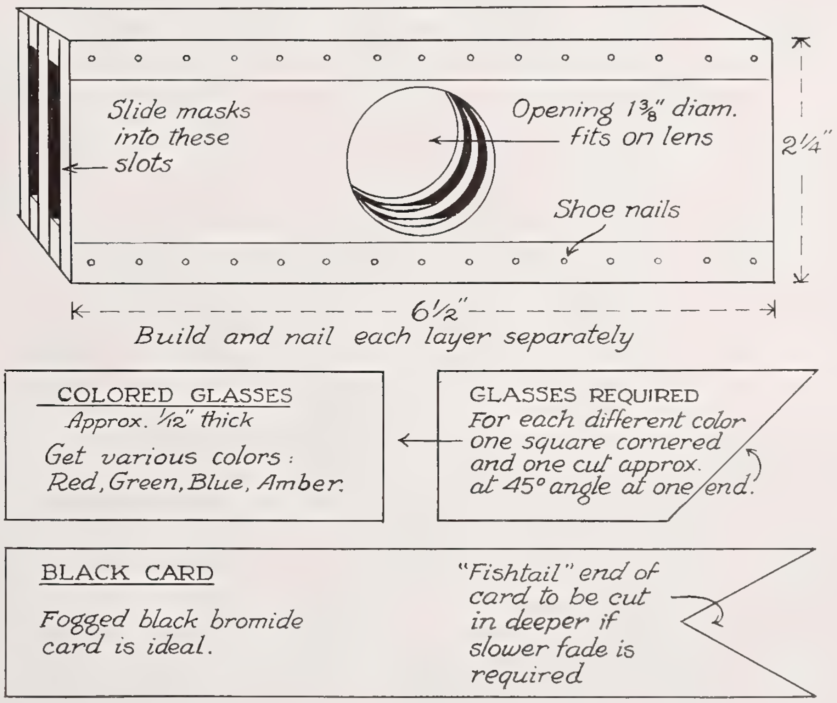
"I cut three pieces with a sharp knife and steel rule to about six and a half by two and a quarter inches. The material cuts quite easily. In two of the three pieces, I cut a hole at the center to accommodate the lens hood of my favorite lens. If you spoil your first attempt, it can be used for the middle partition, and your second try will actually fit over the lens. It would probably be best to cut the hole slightly smaller than size and, then, to enlarge it to fit, by a piece of rolled up sandpaper rubbed about the hole. The fit should be snug. I then cut a similar hole in the third sheet. If you have another lens that you use in filming titles, make this hole of a size to fit it.

"Next, I cut four strips, 6½ inches long and ⅜ of an inch wide. I then laid my first large piece (with lens hole cut) upon the bench and, with small shoe tacks, nailed one of the thin strips even with the top and another even with the bottom, the strips being kept parallel. Then I nailed the second large piece on top of these, followed by two strips upon this, in the same manner as before. I then attached the third and last large piece, so that the large pieces and the small strips alternate sandwich fashion. The entire unit was then sanded and cleaned well.

"The next step was to obtain some sections of colored glass, as shown below, although they should be of the length indicated for the black card and are shortened here only for compact illustration. This glass can be regular glazier's material, and any sharp edges should be removed with friction against a carborundum stone. Cut to shape, the glass slides moved smoothly in the slots of the 'holder' that was made. In use, you put the camera on the titler and fit this 'effect box' over the end of the lens.

[Continued on page 387]

Matte box for making special color title effects


Slide masks into these slots
Opening 1⅜" diam. fits on lens
Shoe nails
2¼"
6½"
Build and nail each layer separately
COLORED GLASSES
Approx. 1/12" thick
Get various colors: Red, Green, Blue, Amber.
GLASSES REQUIRED
For each different color one square cornered and one cut approx. at 45° angle at one end.
BLACK CARD
Fogged black bromide card is ideal.
"Fishtail" end of card to be cut in deeper if slower fade is required

DECORATING TITLES

Effects that can add much to your captions

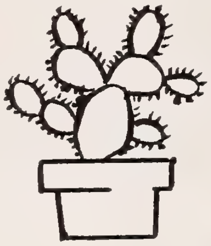
EDWARD J. KINGSBURY, jr.

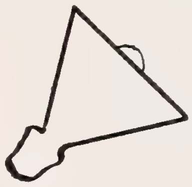
THE minimum requisite for a title is simply the lettering on a plain background. But lead titles consisting only of the title wording usually look flat and lifeless on the screen. This fact is especially true if the film is on Kodachrome and if the titles are on black and white or positive stock.

Why not enhance your lead titles with a pictorial effect? If you don't want to fuss with double exposed backgrounds, you can find other methods of enlivening titles. For example, you can produce interesting effects by casting shadows directly on the title card.

Two types of shadow effects are possible. First, there is the "silhouette" (as we shall call it)—for example, the shadow of a small object or cutout cast on a portion of the title card. And there is also the "pattern" type—the shadow of a piece of etched glassware covering the whole title card area. The shadows need not be stationary; beautiful effects can be obtained by the use of moving shadows.

It is very simple to add shadows to your titles. No "gadgets" need be built. No double exposure or trick filming is necessary. All that you have to do is to place some suitable object between the source of light and the title card. The shadow that is cast on the title card will add new life and interest to the title itself. By using a little imagination, you can secure original and interesting effects.



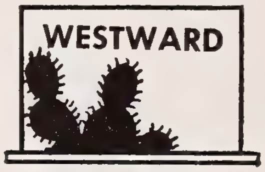


A word of warning—whatever effect you have, remember that it is secondary to the words in the title. The audience must grasp the meaning of the title. So, keep the effects simple. One small silhouette is all that is needed to create the proper effect. A somewhat indistinct pattern, made with the glassware, is better than a sharp design. And, if the pattern moves, it must do so slowly and evenly and in only one direction. Otherwise, the eye will be distracted from the reading.

It is far wiser to have no effect at all than one that is confusing. Never add an effect to a dialog title or to one in a scene of fast action, for those titles must be read in the shortest possible time. If you have many titles, do not add the effect to all of them. You can use title effects like the little drawings that precede the chapters of some books—in other words, for the principal titles only.

Before choosing the type of shadow that you want, it is advisable to think of the film first. For black and white reversal film, the silhouette type of shadow seems to be preferable. Since it is more solid in character, it will create a better impression of depth than the pattern can.

In the case of color film also, the silhouette shadow is better. And often the color is so full and brilliant that the titles may have enough feeling of depth without further decoration.



In the case of positive film, the colors are reversed. A black shadow on the title card will appear white on the screen. So, a solid shadow will therefore seem to be quite unrealistic. A pattern of white lines on a dark background, on the other hand, gives an extremely good effect on the screen.

The importance of making the silhouette simple and representative of the mood of the film cannot be overemphasized. It is used only to give depth and atmosphere to the title, and there is no reason to plan intricate designs. In fact, one of the chief virtues of the shadow is that it suggests the mood without the inclusion of distracting detail.

So, keep the effects simple. For instance, if the film concerns flowers, let the shadow of a flower fall on the title card. The shadow of a cactus bush (cut out of cardboard) will give the proper atmosphere for pictures filmed in the desert.

If you have pictures of sailing, cut a sailboat out of cardboard and let its shadow fall on the title, but don't pull it across the title. To create the proper mood, you need only a suggestion of a typical object, something that is in keeping with the spirit of the picture.

It is better if the shadow does not fall on the words of the title. If there is only one source of light, the shadow will be very dark, and it will be impossible to read the words that it covers. (Don't be deceived by the fact that you can read words beneath the shadow when you are filming.) If the shadow must fall on the lettering, make sure that a reflector or secondary light source will provide sufficient illumination to make the title easy to read.

For the best results, use a fairly large title card and a much smaller object or cutout to make the shadow. Then the shadow will occupy

[Continued on page 389]

EFFECTIVE LENS APERTURE KODAGUIDE
WRATTEN FILTER GUIDE for Type B Panchromatic Materials
CINÉ-KODAK OUTDOOR GUIDE
KODACHROME

FILM IS SCARCE . . . USE KODAGUIDES . . . MAKE EVERY EXPOSURE COUNT

KODAGUIDE dial-type calculators provide easy direct-exposure readings . . .

Outdoor Kodaguide for Kodak Films: Dial exposure calculator for all Kodak Verichrome, Super-XX, Plus-X, and Panatomic-X Roll Films (including miniature sizes) and Film Packs. $.10.

Kodak Indoor Guide for Black-and-White Films: Dial exposure calculator for all Kodak Super-XX, Plus-X, Verichrome, and Panatomic-X Films, with Photoflood and Photoflash lamps. $.10.

Kodacolor Exposure Guide: A dial calculator for many types of subject and various outdoor lighting conditions. $.10.

Ciné-Kodak Outdoor Guide: Dial exposure calculator for Ciné-Kodak Films, including Kodachrome, in daylight. $.10.

Ciné-Kodak Indoor Guide: Dial exposure calculator for Ciné-Kodak Films including Kodachrome Type A under Photoflood illumination. $.10.

Kodak Home Lighting Guide: Dial exposure calculator for Kodak Super-XX Film under ordinary home illumination with still and movie cameras. $.10.

Kodachrome Outdoor Guide, 35-mm. and Bantam: Dial calculator, giving shutter speeds and lens openings for various daylight conditions; for K135 and K828 Kodachrome Film. $.10.

Kodachrome Indoor Guide, 35-mm. and Bantam: A calculator type of exposure guide for use with Photoflood and Photoflash lamps. Gives information on lighting and exposure. $.10.

Kodak Outdoor Filter Guide: A guide to a number of outdoor subjects, giving proper filter to use, with a dial calculator for applying filter factors to exposure. $.10.

Effective Lens Aperture Kodaguide: For use in copying and small-object work in modifying exposures of subjects closer than 8× focal length. For all lenses from 1 to 30 inches in focal length. $.10.

ALSO AVAILABLE . . .

Kodak Densiguide: A photographic device which provides a simple and inexpensive method for estimating gray-scale densities on suitably prepared negatives. It is especially useful in making separation negatives and color prints. $1.

Wratten Filter Guide: A guide giving the purpose, factors, and monochromatic color rendering of the commonly used filters in both daylight and tungsten light. $.10.

Kodak Film Guide: Film speeds, meter settings, code notches, color rendering, and filter factors for Kodak Films including roll, pack, 35-mm., and Bantam films, and for professional sheet films. $.10.

Eastman Paper Kodaguide: A guide giving the relative speeds of papers, selection of contrast, image tone, safelight, developing and toning data. $.10.

Contrast Viewing Kodaguide: Helps select Wratten Filter to produce desired color contrast. Contains four gelatin viewing filters, filter factors, information on Kodak Films for each filter. $.25.

At your Kodak dealer's.

EASTMAN KODAK COMPANY
Rochester, N. Y.

Getting good exposure

[Continued from page 371]

that the meter user must remember to hold the meter close to the faces of his subjects, when he makes portraits or closeups, so that it will give the reading for those areas only, and not for any of the surroundings. This handling will result in the best rendering of facial tones which are, after all, the important thing in portraiture, and of texture in closeups of other objects, which is also of importance. Care should also be taken, in reading the meter for ordinary landscapes, that it is pointed somewhat downward, so that the exposure will be indicated for the foreground, since that is usually the main point of interest. Because the sky will be lighter than the lower portion of the average scene, it is not usual practice to include it in the area read. The important thing is to get detail in the foreground, and it can be got only by directing the meter toward it.

There are exceptions to all these rules. A beach scene, for instance, will often have a foreground much lighter than the sky, at least as far as its effect on color is concerned, and, in this case, the overall reading is the one to consider. If you are filming in black and white, you should follow this reading, but if you are using color you might remember that you will never need to close your lens down to a smaller opening than *f*/11, no matter what the meter may read. This is a characteristic of Kodachrome, and it has nothing to do with the meter; so, do not let this suggestion lead you to distrust the meter indications, when you use it for general work.

While we try to be accurate in our exposure, we must be somewhat selective. We are told that we should take the reading from the lightest object in the scene and from the darkest, and that we should then use an exposure based upon a reading halfway between them. This plan is not always practical, since it will result in slight underexposure of the shadows and slight overexposure of the high light area. This average exposure may be incorrect if the lighter object or area is the important one and the shadow area is unimportant. It is better to get the correct exposure for the principal object and then to try to lighten the shadows by some artificial means, such as reflectors or, if possible, by moving the main object to a more evenly lighted area. When you have extremes of light and shade, you cannot do full justice to both, no matter what exposure you may give. The word, "full," is used, because the wide latitude of many of our films today covers surprisingly great degrees of difference, and this fact may make your films appear to be more accurately exposed than they really are. You may well "get away" with careless exposure in your outdoor filming, but you will find that indoor filming with artificial light will suffer unless you make a positive effort to obtain the correct exposure.

In the packages of some films, exposure guides are enclosed for use when one shoots indoors with the aid of flood bulb reflector units. Charts are also supplied by the makers of photographic flood bulbs of various kinds. These charts depend largely upon the distances of lights from subject and the colors of the surroundings, which the charts designate as "light," "medium" or "dark." While these terms are general, there is nothing indefinite about the lamp distances, since they must be taken most seriously. A lamp placed but a foot or two closer or further away than is specified in the charts will affect exposure perceptibly. A long surveyor's tape is a worthwhile investment, to get exact measurements.

The simplest solution for the problem of correct exposure with artificial light is, of course, the use of a good photoelectric meter, although they are difficult to find these war days. In using a meter with the usual flood bulbs, two purposes can be accomplished. First, the correct exposure for the principal object can be obtained by direct reading and, then, the surrounding objects can be lighted so that they will be reasonably close to the brightness of the main object. As this extra light is added, the meter can be used to check progress, as the exposure indicated for these secondary objects approaches that of the principal object.

We hear a great deal about the science of exposure, and learned articles are written to show that exposure depends upon minute deferentials for its accuracy, but it is highly probable that ninety nine percent of the unsatisfactory exposure that is exhibited by the average movie maker is caused by carelessness or ignorance of its importance. Some filmers say, "Oh, just give it *f*/8, and it will be OK. . . . that's what I always give outdoors with color and it always works out . . . maybe a little light or dark but still not too bad." Others never have noticed that exposure tables or cards are supplied with film, because they have thrown these papers away without bothering to read them. Many persons use a meter, but they do not use it correctly. With film as rare as it is today and with the increased speed in the tempo of our living, which gives us less time for hobbies, it would be well worth any serious filmer's time to ask himself frankly how much care he takes to determine the correct exposure and how much he leaves to chance. Perhaps a guess at exposure may see him through outdoors in bright weather with color, but, when he uses black and white film, or, perhaps, color for the first time indoors, he is quite likely to waste an entire roll of precious raw stock as well as his time and effort.

You do not have to expose film, to practice in judging exposure. You may very easily have a good deal of pleasure and, at the same time, gain valuable experience if you will take note of various scenes, as you go about your daily work, and suggest to yourself what exposure you would give to them if you were filming them. If you have the time, and a meter, you might see how your estimate checks with the meter reading, and this habit, too, is good practice. Even though you use a meter, you should never be so uncritical of it that you will accept a preposterous reading, that may result from a damaged meter. You might very well ruin quantities of film if you followed the meter unreasoningly. On the other hand, you might damage the meter and know that it was damaged, but, your own ability to judge exposure having been neglected, you would have to refrain from filming until the instrument had been repaired.

There is no mystery about exposure, but it is something that does not just happen of itself. You must study it more than casually, but the means of study have been provided by the makers of the films and by all kinds of charts and tables. You will find much of interest in the handling of meters in *The ACL Movie Book* and in *How to Use Exposure Meters*, one of the League's service sheets that are free to its members.

It is quite true that some films have a wide range of latitude, and that scenes in color can be attractive, even if they may lack their correct values, just because color is attractive in itself. However there has never been, and will never be, any satisfactory substitute for correct exposure, and, once a movie maker has had the patience to master the use of his meter or has really studied the subject of exposure, he will never again be guilty of carelessness when it comes to filming under conditions that are out of the ordinary.

The fact that many movie makers, whose films we see, exhibit flawless accuracy in every scene, in their judgment of light values, convinces us that good results can be secured by others, certainly by those who have meters; yet, surprisingly enough, more than a few of those who get the best exposures do so without the aid of meters at all, by using the chart that comes with the film employed. It seems to be clear, then, that patience and observation, more than any special mental gifts or mechanical devices, will as a general thing bring fine results, although the wise filmer will certainly recognize the very great value of an exposure meter.

ACL STAFF CHANGE

KENNETH F. SPACE, ACL, since January, 1941, the technical consultant of the Amateur Cinema League and the technical editor of MOVIE MAKERS, has joined the staff of International Business Machines Corporation as a visual education consultant in the training school of that organization, located at Endicott, N. Y. Mr. Space, who is widely known as a substandard film producer and editor, as well as a technical consultant, will engage in instruction and film production advice in his new post.

Because of the wartime demands on trained personnel of all kinds, Mr. Space will not be replaced on the League's staff by the addition of a new member. James W. Moore, ACL, continuity and club consultant of the League and continuity editor of MOVIE MAKERS, will assume the new position of general consultant to the League, including in his field of service the matter of camera and projector technique, as well as that of continuity and club consultation. Mr. Moore will continue as continuity editor of MOVIE MAKERS.

The clinic

[Continued from page 383]

"If you want multicolored titles, you can slide one or more colored glass strips into the slots, and, by putting the glass edge on edge (angle to fit angle), you will get a dissolve from one color to another by pushing the glasses through. If you want a fade in or out, use the card with the 'fishtail' end, and it will give good fades, either with or without the glass in place. Wallpapers or notepapers which might otherwise be too light in tone, to use as backgrounds, can now be used, because the several glasses will give them a deeper color.

"If you use double exposure, you could keep the letters white, but could change the color of their background. An added use for an effect seldom employed may be found in using a piece of clear glass and marking cross lines on it with crayon. This procedure will give diffusion, although experiments must determine the amount of lines needed for the best result."

In War...
In Peace...

OUR JOB IS MANUFACTURING MOTION PICTURE EQUIPMENT:

- ★ FILING & STORAGE CABINETS
- ★ FILM CLEANERS
- ★ REWINDS & SPLICERS
- ★ EDITING AIDS
- ★ REELS • CANS • CASES

The U. S. Government has standardized on Neumade Products wherever such type equipment is used.

TRADE MARK
Neumade
PRODUCTS CORP.
427 WEST 42nd STREET NEW YORK, N.Y.

available right now!

A Complete Line of RADIANT Brilliantly Clear Projection Screens for All Purposes

Send for FREE Catalog

In step with the times

Write today for the new Radiant Screen Catalog—just off the press. Gives complete specifications and prices. Contains valuable information for all screen uses. Also information on how to transform old, discolored, damaged screens into brilliant modern screens at little cost.

THE RADIANT MFG. CORP. (Dept. 21)
1144 W. SUPERIOR ST.
CHICAGO 22, ILL.

Gentlemen: Please send me FREE copy of the new, illustrated Radiant Screen Catalog.

Name ....
Address ....
City .... Zone .... State ....

RADIANT screens of all types—wall, table, portable, combination wall and table, in a wide range of sizes are ready for PROMPT DELIVERY. They incorporate the famous "Hy-Flect" glass beaded surface that gives extraordinary brilliance and clarity to movies and stills—and other RADIANT features including compactness, light weight, ease of setting up and dismantling, ripple-free, smooth screen surface and convenient carrying cases for portable models. Available in a wide range of sizes from 18 inches by 24 inches to 14 feet by 14 feet.

RADIANT
BETTER SCREENS FOR BETTER PROJECTION

SOUND
FOR YOUR FILM

FOR EXCELLENT WORKMANSHIP—WE MAINTAIN SKILLED TECHNICAL STAFF, COMPLETE STUDIO FACILITIES AND BERNDT-MAURER EQUIPMENT.

Price List Free on Request

SPOT FILM
PRODUCTIONS, INC.
339 EAST 48 STREET N. Y. C.

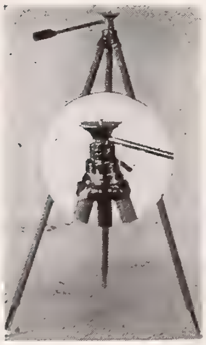
Kodachrome
MAPS·*Charts*·FINE TITLES
Geo. W. Colburn Laboratory
Special Motion Picture Printing
995-M Merchandise Mart, Chicago

16 MM
FILMS AND PROJECTORS

- Victor Sound Projectors for Sale or Rent.
- Bargain Sale List of Excellent Sound Films.
- Sound and Silent Rental Library.
- Write today for New Catalogue.

HARRIS HOME MOVIE LIBRARY
303 W. 42nd Street New York, N. Y.

36 ONE REEL COMEDIES IN 16MM SOUND
BOB HOPE, JOE E. BROWN, BING CROSBY, AL JOLSON, JACK BENNY AND OTHER STARS
List Price $20 Each—Dealer Discount
COMEDY HOUSE
130 W. 46th St. New York, N. Y.



A *New* CASPECO
All Metal Movie Tripod
That Can Take It!
Rigid and sturdy, CASPECO Tripod gives rock-steady pictures. Full pan-tilt head locks firmly at a turn of the handle. Tilt top allows camera to point straight down for title making, etc. Legs lock securely at any height by a simple twist; this special patented design was originated by Caspeco. Tripod extends to five feet in height. Beautiful chrome finish.
FOR 8 OR 16MM.
$16.50
CAMERA SPECIALTY CO., INC.
48 W. 29th STREET NEW YORK, N. Y.

Low Cost **SOUND** *Rentals*

A 6 to 8 Reel Up-To-Date Talking Feature mounted on 1600' Reels and 2 Reels of Popular Short Subjects for only

$4.95 *Complete*

8 & 16 MM SILENT FILMS—25c per Reel
SEND FOR YOUR FREE CATALOG NOW

NATIONAL CINEMA SERVICE
71 Dey St. N. Y. 7, N. Y. WOrth 2-6049

Films you'll want to show

Non theatrical movie offerings

■ *Italy Surrenders*, 8mm. silent and 16mm. sound on film or silent, black and white, available in five standard sizes, is released by Castle Films, 30 Rockefeller Plaza, New York City. This stirring new chapter in Castle's growing film record of the war contains last minute scenes taken of the invasion of Italy. Montgomery's veteran Eighth Army is shown swarming into the Calabrian area, and General Mark Clark's American forces can be seen landing in the south of Italy. Allied naval craft hammering shore positions and the accompanying air attack are also shown, as well as scenes of the fighting Canadians striking the beaches. Closing sequences stress the warmth of the welcome the invaders received from the Italian crowds.

■ *Lure of the Wasteland*, feature length, 16mm. sound on film, in full color, running sixty one minutes, is released by Astor Pictures Corporation, 130 West 46th Street, New York City. Melodrama, horsemanship, gunplay and romance, all filmed in color, make this Western story as exciting as it is beautiful. The players include Grant Withers, Marion Arnold and Snub Pollard.

■ *I'm Looking Out the Window*, three minute short subject, 16mm. sound on film, black and white, is released by Walter O. Gutlohn, Inc., 25 West 45th Street, New York City. This is one of the new Soundies releases. Herbie Kay and his orchestra are the featured entertainers, and Eileen Conner contributes comedy and song.

■ *Riders of Death Valley*, fifteen episodes, thirty reels, 16mm. sound on film, black and white, is released by Bell & Howell's Filmosound Library, 1843 Larchmont Avenue, Chicago. Every type of action thrill known to serial fans is used in this exciting story of Vigilantes and claim jumpers and their battle for possession of the lost Aztec mine. The cast includes Dick Foran, Leo Carillo, Buck Jones and "Big Boy" Williams.

■ *Saps at Sea*, six reels, 16mm. sound

on film, black and white, running fifty nine minutes, is released by Post Pictures Corporation, 723 Seventh Avenue, New York City. Stan Laurel and Oliver Hardy turn in another of their "wacky" performances in this story of two testers in a horn factory who end up in jail after a series of misadventures. Hardy's jangled nerves are responsible for the fact that the pair rent an old boat and inadvertently set out to sea. An encounter with a gangster stowaway and a tangle with the harbor police contribute to the typical complications besetting the two inexperienced sailors.

Films of art museums

[Continued from page 377]

a good color scene of the picture.

When you shoot between *f*/1.5 and *f*/3.5, you will soon realize that you have a narrow depth of field and you will want to use a range finder to set your focus exactly.

You may also want to use a wide angle lens, where light will permit it, and, if you have permission to work with a tripod, you can use a telephoto to shoot a painting through a door. Then you can include some foreground object to lend depth or variety to the scene. In such cases, the lighting must be right, and you may have to shoot at eight frames a second.

Vary the camera positions. You can rest your camera on the floor and tilt it up toward the painting. The shot made from the floor is steadier than is the hand held shot. In making some shots, you may sit on the lounge and include gallery visitors in your picture. Scenes of the guards will add human interest. And don't forget closeups of the rich gold frames, the title plates on frames and details of the pictures themselves. You can obtain closeups of details easily without approaching the pictures so closely as to evoke the displeasure of the guards.

The report from the gallery is that amateur cameramen have conducted themselves well in the galleries thus far; however, there are certain things which a movie maker is tempted to do, but which he must not do. For example, he must not lean against walls, door jams or furniture as a substitute for tripods. He must not try to break the rule against flash bulbs. If you are not going to use pictures for advertising or commercial purposes, or if you are a serious worker, you may be able to get permission to use a tripod. But, unless your job is a very important one, don't ask permission to set up auxiliary lighting, such as flood bulbs. Only a few pictures have been removed from the gallery during the war; so, you will find many paintings that are worth filming.

By filming in the National Gallery, you can give your own aesthetic appreciation a boost, and, best of all, you will have the great masters waiting in your film library to leap into all their vivid beauty on your own movie screen. So try filming art—if not at the National Gallery, maybe at one in your own city, if you can get permission!

Decorating titles

[Continued from page 384]

only a small portion of the area. You can then let the shadow fall on one side or one corner and have plenty of room to letter the title without danger of covering some of the words.

The prominence of the shadows can be governed somewhat by the shade of the little card. For an important shadow with black and white reversal film, use a light gray title card and letter it with black ink. For a less prominent shadow, try using a medium gray card and white ink. If you are using color film, you can select the proper card in the same way.

In some respects, pattern shadows are just the opposite of silhouette shadows, for the pattern shadow must cover the entire background; hence a small title card is better. While we prefer to make the silhouettes look like shadows, we want to avoid that effect with the patterns. You do not want to call attention to the mechanics of creating it. If you use positive film, the shadow of the pattern will be recorded as a group of white lines on a dark background; therefore you may prefer it to the regular reversal film.

To make patterns, set a piece of glassware between the light source and the title card, so that the shadow will cover the entire title area. Almost any piece of glass will give satisfactory results—a plate, a goblet, a sherbet dish or a tumbler—so long as there is a distinctive design etched in the glass. You will probably find, especially in using a glass plate, that the best pattern is secured by selecting only a portion of the design. Usually, the area best suited to the purpose consists of only a few square inches. So, if you are going to cover the whole title with the design, make up your mind that you will have to use this effect only on typewritten titles or others of small size. Different effects can be secured by varying the distance between the glassware and the title card, by changing the angle of the glass in relation to the card and by using different pieces of glassware.

Often the best shadow is made when the piece of glassware is very close to the title card—so close, in fact, that the glass is within the range of the lens and will be filmed. In that case, try placing the glassware and the source of light *behind* the title card.

Soundies

36 MUSICAL "HIT" Numbers
featuring the Greatest array of
TOP-FLIGHT BANDS
and
HEADLINE PERFORMERS
16 MM. Sound Films—100 Ft. Lengths
★ ★ **NEW RELEASES** ★ ★

YOU'RE A GRAND OLD FLAG
Sung by Men and Maids of Melody
TURN OUT THE LIGHTS
Anne Barrett with Vincent Lopez Orch.
SHINE: Louis Armstrong Orch.
COUNT ME IN: Claude Thornhill Orch.
THANKS FOR THE BOOGIE RIDE
Gene Krupa Orchestra
BASIN STREET BOOGIE
Will Bradley Orchestra
YOU'LL HAVE TO SWING IT
Featuring Jerry Bergen
VINE STREET BLUES
Wingy Manone and Band
WAY DOWN YONDER IN NEW ORLEANS
Featuring Gaye Dixon
BLUES IN THE NIGHT
Cab Calloway and Orchestra
I'M LOOKING OUT THE WINDOW
Herbie Kay Orch. with Ellen Conner
OH, SUSANNA: The Charioteers
BUGLE WOOGIE: Lorraine Paige Orch.
A FELLER WHO PLAYS IN A BAND
Will Osborne Orch.-Susan Miller
WHISTLER AND HIS DOG
Alvino Rey Orchestra
PASS THE BISCUITS, MIRANDY
Spike Jones and His City Slickers
MOONLIGHT BECOMES YOU
Eddy Howard Orchestra
SCHEHERAZADE
Dave Schooler and all-girl Orch.

Other Recent Releases Are:
I AM AN AMERICAN; TYING APPLES ON A LILAC TREE; COMIN' THRU THE RYE; MINNIE THE MOOCHER; EL RANCHO GRANDE; DON'T SIT UNDER THE APPLE TREE; COMES THE REVOLUTION; SMILES; BARNYARD BOUNCE; FIDDLE POLKA; GOOD MORNING, MR. ZIP, ZIP, ZIP; SONG OF THE ISLAND; LET ME OFF UPTOWN; THE CHOOL SONG; YOU'RE A LUCKY FELLOW MR. SMITH; K. P. SERENADE; McNAMARA'S BAND; BOXCAR RHAPSODY.

SALE PRICE: $7.50 per subject
Dealer Discount Available

Note: for non-theatrical use only.

WALTER O. GUTLOHN, Inc.
25 West 45th St., Dept. M-10, New York 19

Enjoy Greater Variety—
Brighter Entertainment!

HAL ROACH
Feature Releases
on 16 mm. sound

OUTSTANDING HITS:
"Topper Takes a Trip,"
"A Chump At Oxford,"
"One Million B. C.,"
"Captain Caution,"
and many others.

GREAT STARS:
Fredric march, Laurel and Hardy, Brian Aherne, Joan Bennett, Adolphe Menjou, Victor Mature and a host of other favorites.

Available at your film library.
Write for Free Catalogue listing other Sound Films
POST PICTURES CORP.
Dept. 13
723 Seventh Ave., New York 19, N. Y.

16mm SOUND on film
Recording Studio and Editing Facilities
BERNDT-MAURER RECORDER
GEO. W. COLBURN LABORATORY
995-M Merchandise Mart Chicago

Your 16mm Film Library can get
ED. G. ROBINSON *in*
"Thunder in the City"
CARY GRANT *in*
"The Amazing Adventure"
only features in 16mm sound with these two great stars from
ASTOR PICTURES CORP.
130 W. 46th St. New York, N. Y.

16MM MOVIES **HASELTON** 35MM SLIDES
— 16mm KODACHROME —
"YOSEMITE," "YOSEMITE WILDFLOWERS," and "BLOOMING DESERT": each 200 ft., $36.00; or any length desired at rate of 18c per foot.
"THE CANADIAN ROCKIES": 400 ft., dupe, $50.00.
"CANADIAN MOOSE": 125 feet (no titles), $18.75.
"Golden-mantled Ground Squirrels": 50 ft. seq., $7.50.
"Robin's Nest": 34 ft. sequence, $5.00.
"Soaring Sea-gulls": 30 ft. sequence, $4.50.
GUY D. HASELTON
7936 Santa Monica Blvd. Hollywood 46, Calif.

SOUND ON FILM
Rent—Exchange—Sale
USED SOUND FEATURES FOR SALE REASONABLE
CINE CLASSIC LIBRARY
1041 Jefferson Ave. Brooklyn 21, N. Y.

CUSTOM TITLES
for Amateur and Professional 16mm. films—A new service now available for the makers of substandard motion pictures.

Professional Lettering
Action Backgrounds
Multiple Exposures
Wipes—Dissolves—Fades
Special Effects
Animation—Scroll Titles
Kodachrome or B & W

Every title assembly a separate creation tailored to special requirements—Medical and Surgical titles a specialty. Send your title problems to

BAY STATE FILMS
Box 1245
Springfield Mass.

Since the light must then shine *through* the card, do not use heavy paper or any paper with a watermark or pattern in it. If you can letter the title on both sides of the paper, the words will be much more distinct.

Lettering on both sides is easy if you use typewritten titles. Simply place a sheet of carbon paper behind the title sheet, placing the inked side in contact with the paper. When you type the title, the letters will appear on both sides of the paper. Type it twice for maximum blackness. Then you will have the extreme contrast that is required for positive film.

These patterns are even more interesting if they are moving. To gain this effect, simply hold a goblet or tumbler in your hands and revolve it while the camera is running. Or, if you are using a glass plate, roll it along the top of the table, always taking care to cover the entire area of the title with the shadow of the design.

The importance of making the motion slow and steady and in only one direction cannot be overemphasized. A background that jerks or moves too fast or reverses its motion can be extremely distracting. It is a good idea to speed up your camera as fast as it will go, or the light will permit. Increasing the camera speed will solve the difficulty in getting smoothness better than any other expedient.

If you are using positive film under artificial light, to film the shadow of this moving pattern, make sure that you will have enough light. Positive film is extremely slow.

After your first trials, you will get better ideas. If you give your imagination free play, you will undoubtedly find original effects that will add new life and interest to your titles.

Practical films

[Continued from page 378]

benefited, as the workers resume their duties in a more cheerful frame of mind after a lunchtime movie session. Absenteeism has been reduced by reviving the serial technique for the screenings. One or two reels of a feature length picture are shown each day. Workers become interested in the outcome of the film and are anxious to attend the next day's showings. Movies give workers a common interest, and the management of plants where showings have taken place claims that the employees are more congenial when they have the films to discuss among themselves.

Short subjects have been found to be the most popular for the factory showings because the length of the lunch period is usually limited to half an hour, which allows for only about twenty minutes of screen fare. One factor contributing to the popularity of the "swing shift" movies is the early closing hour of most motion picture theatres serving factory towns. Many workers on late shifts have no opportunity to attend the theatre before or after work and are glad to be able to have this type of relaxation during the luncheon period.

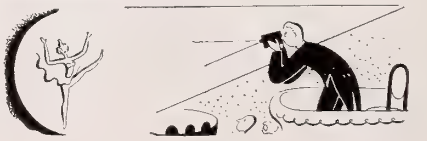
ELECTRONS & CURRENT FLOW

L. N. Christiansen, of Vancouver, Wash., has completed a 16mm. one reel sound film to be used for educational purposes. This black and white motion picture is titled *Electrons and Current Flow*, and it was produced to be used as an aid to students of physics and electricity. The activity of electrons in a circuit is clearly defined, and the dramatized scenes include an animated blackboard that brings the circuit diagrams to life. Questions concerning volts, amperes and ohms are answered in the course of the movie. Prints of this film may be purchased from the producer.

RED CROSS USES FILM

One of the Red Cross services most appreciated by the wounded soldiers in hospitals at home and abroad is the projection of 16mm. films. In two years this new service has grown to such an extent that the Red Cross is now second only to the armed services as the largest non commercial exhibitor of entertainment films. Current films from all motion picture companies are at present being shown to the wounded in 170 hospitals throughout the United States. The therapeutic value of this passive form of entertainment has become generally recognized, and the film showings have been made an integral part of hospital schedules.

For patients who cannot be moved to community projection rooms in hospitals, the Red Cross has set up a 16mm. ward service which has been made available to all Army hospitals of one hundred or more beds. There are over 400 of these portable units now in operation. This 16mm. service is also operated overseas, where films are shown to the wounded just behind the firing lines. Pictures used for this service are carefully chosen by Red Cross officials. War pictures are not selected, and emphasis is placed on musical films and on comedy. Some drama is included on the list, if it is not too heavy, and short subjects are often shown with the feature films, to lengthen the programs. The American Red Cross pays all the expenses for this service from contributions received from the American public.



NEWS OF THE INDUSTRY

DeVry 8mm. competition

Announcement of a general 8mm. motion picture camera and projector design competition has been issued by William C. DeVry, president of the DeVry Corporation, Chicago. Movie makers are invited to send their ideas for the improvement of fundamental camera and projector requirements. such as shutter, viewfinder, film safety devices, lamphouse ventilating systems, focusing and framing devices and the like.

The design competition started September 1 and closes December 31, 1943. Awards of $1500.00 in United States War Bonds will be made for camera design and mechanical ideas, including overall redesigning of both camera and projector, and suggestions as to the mechanical refinements of both units. Ideas that make filming and projecting simpler and easier and ideas that may reduce the cost of manufacturing this equipment are desired.

Mr. DeVry stated that the contest is being launched in response to the many letters that he has received from movie makers, asking what mechanical developments in motion picture equipment can be expected after the war. "What 8mm. development needs," Mr. DeVry explains, "may be a complete redesigning of both camera and projector to fit the needs, desires and uses of the average amateur motion picture enthusiast."

Weston publication

The Weston Electrical Instrument Corporation, Newark, N. J., has published an excellent new booklet which will assist in the simplification of the problems that are involved in achieving correct exposure. This twenty page pamphlet contains many diagrams, charts and photographic illustrations which clarify the text. The construction of an exposure meter is described, and various film speeds are discussed. The wrong and the right way of aiming a meter is shown. The chapters are divided as follows—*The Camera Position Method; The Closeup Method; The Brightness Range Method; Kodachrome and Kodacolor; Applications.* The publication sells for twenty five cents.

New Soundies

Walter O. Gutlohn, Inc., New York City, has had such success with the initial group of Soundies, three minute musical short subjects, that eighteen additional titles have been added to Gutlohn's fall list. These additions bring the total of the series up to thirty six films. The pictures each run 100 feet of 16mm. sound film, and each release features an outstanding dance orchestra or a famous name in the entertainment field. Among the bands represented are those of the following leaders — Cab Calloway, Will Bradley, Louis Armstrong, Vincent Lopez, Dave Schooler, Eddy Howard, Wingy Manone, Herbie Kay, Will Osborne, Claude Thornhill, Lorraine Page. The subjects of these "musicals" range from old time favorites to popular hits of the day. Patriotic and comedy numbers are included.

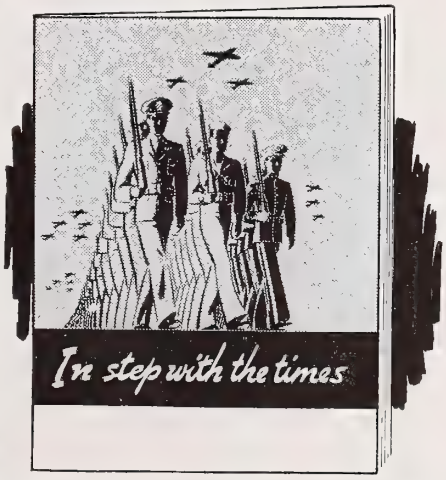
New screen catalog

A completely new, illustrated screen catalog has been released by the Radiant Manufacturing Corporation, Department 21, 1144 West Superior Street, Chicago. It is available free on request. The catalog lists a full range of the regular Radiant screens and a new line of non metal screens available for immediate delivery without priority. A special section of the catalog explains two new plans for renovating and repairing old screens.

Under WPB Regulation CMP-5A, such essential activities as war industries, government agencies, pre induction schools, the Red Cross, hospitals, lend lease, educational institutions and others are permitted to purchase projection screens for maintenance, repair and operating supplies up to $100. Radiant metal screens are immediately available to these organizations.

Photo masks

Willoughbys, 110 West 32nd Street, New York 1, N. Y., is distributing a new photographic item which enables the amateur to make double print postcard greetings with snapshot or frame


In step with the times

Cover of Radiant Screen catalog which lists new non metal screens

FOR THRILLING **color** PICTURES

TAKE **movies** WITH A

Revere 8MM. MOVIE CAMERA

$52.50 WITH F2.5 LENS

Of course, color "stills" are beautiful. But wait until you see your color movies with a Revere! You'll be thrilled not just by the beauty of natural colors, but by the realism of continuous action — children running, leaves falling, clouds sailing through the sky, etc. With the Revere you can take color movies or black and whites as easily as you now take snapshots.

Willoughbys

32nd St. near 6th Ave., N.Y. 1, N.Y.

Buy More War Bonds

THE BEST IN 16MM!

MAJOR COMPANY FEATURES
with outstanding stars including Laurel & Hardy, Hedy LaMarr & Chas. Boyer
Lewis Carroll's
ALICE IN WONDERLAND
(6 reels)
Also: Technicolor and Black and White Cartoons, Serials. *Write for free Catalog.*

COMMONWEALTH
PICTURES CORP.
729 SEVENTH AVE. NEW YORK, N. Y.

RENTAL LIBRARY OF SELECT SOUND FEATURES

Also—Educational and Recreational 8mm and 16mm Silent Shorts

Send for our catalog listing the latest and BETTER major and independent feature programs.

Sample titles now available: TURNABOUT, UNEXPECTED UNCLE, THE HOUSEKEEPER'S DAUGHTER, WEEKEND FOR THREE, WHO DONE IT, HIGHWAYS BY NIGHT, CAPTAIN FURY, MELODY FOR THREE, ONCE UPON A HONEYMOON, OUR TOWN, BROADWAY, GIRL FROM RIO, HATS OFF, SOMETHING TO SING ABOUT, MARGIE, HEART'S DESIRE, DANGER ON THE AIR, and many others.

THE FILM RENTAL LIBRARY
of the
SHADOW ARTS STUDIO
1036 Chorro St., San Luis Obispo, Calif.

Why It Pays To
LEARN PHOTOGRAPHY NOW

Never so many job and career opportunities! Photographers needed in business, industry, science. N. Y. I. graduates winning promotion, higher pay in Armed Forces. You can qualify at America's largest, oldest school. Resident or home study. FREE catalog describes commercial, portrait, motion picture and color courses. Write today!

N. Y. INSTITUTE OF PHOTOGRAPHY
Dept. 105 10 W. 33 St., New York 1, N. Y.

"THEY RAVE ABOUT MY TITLES"
writes an A-to-Z title maker.

• To prove how easy it is to make beautiful professional-looking titles. . . . A-to-Z offers you a
• SAMPLE TITLE KIT—FREE •
Send for your kit today—try our easy method

A-to-Z MOVIE ACCESSORIES
175 Fifth Ave. Dept. M43 New York 10, N. Y.

Your 16mm Film Library can get
CARY GRANT *in*
"The Amazing Adventure"
ED. G. ROBINSON *in*
"Thunder in the City"
only features in 16mm sound with these two great stars from
ASTOR PICTURES CORP.
130 W. 46th St. New York, N. Y.

8 ENLARGED TO 16 REDUCED TO 8
Black and White or Kodachrome
GEO. W. COLBURN LABORATORY
Special Motion Picture Printing
995-M MERCHANDISE MART
CHICAGO

FILM PROTECTION FOR MOVIE FILM against OIL . . . WEAR WATER CLIMATE SCRATCHES FINGER-MARKS

VAPORATE

PEERLESS FILM TREATMENT

ONE TREATMENT LASTS THE LIFE OF THE FILM

VAPORATE CO., INC.
130 W. 46th St.
New York City

BELL & HOWELL CO.
1801 Larchmont, Chicago
716 N. Labrea, Hollywood

enlargement negatives. The card outfit, known as the Madison Photo Masks, contains a marginal guide, six assorted photo masks and six assorted photo mats. The instructions with the kit explain how anybody with ordinary darkroom equipment can make his own photo postcard greetings. The art work is printed first from one of the six artificial negatives supplied. The snapshot negative is printed next, with the aid of one of the masks. Any standard sensitized paper is recommended, and tinting is optional.

Films tell them why

[Continued from page 374]

for display. To each committee went literature suggesting the lines for discussion which could follow showings of the films. Discussion of war aims and means by which farmers can work for victory is encouraged.

The circuits grew and kept on growing in number. Presently, the foreign language areas of Canada formed only a minority of the total served by the rural circuits of the National Film Board. English speaking farmers—and the French Canadian habitants of Quebec—were just as anxious to see the pictures of the war as were the new Canadians of the West.

The programs have taken on stature and volume. They show morale pictures which drive home the fact that only by united effort can the United Nations win. Many Americans, incidentally, are familiar with some of these, for 5,000 movie houses in the United States pay for the use of films of *The World in Action* series, produced by the National Film Board and later recirculated in 16mm. form.

They show other morale pictures of the *Canada Carries On* series, which are more narrowly Canadian in appeal. They show the fighting forces of Canada training, poised in Britain for the coming invasion smash at the European continent. They show the Royal Canadian Air Force returning Hitler's "blitz" with interest on German and Italian cities and fighting from the Aleutians to Ceylon and Africa. They show the 500 war vessels of the growing Canadian Navy, escorting almost fifty percent of the convoys which cross the Atlantic to Britain.

They show, in particular, the important part being played by the farmer in the production of food, which is rightly described as one of the weapons of war. They show instructional films aimed to increase production of those foodstuffs which are most needed in this war, and they show informational films explaining the reasons for governmental regulations concerning rationing, price fixing, national income and taxation.

Similar circuits are now coming into existence in the industrial field of Canada, with morale films being shown to factory workers, both in plants making the tools and munitions of war and in those continuing to serve the civilian needs of Canada.

Factory managements are reporting reduced absenteeism and increased attention on the part of workers in their plants to instructional films showing them how to be better at their jobs, once they realize the fact that their own contribution to the war is important.

Organizer and directing head of the National Film Board is John Grierson, Scot, coiner of the term, "documentary film," whose genius for morale building has recently been further recognized by the Canadian government, which has appointed him as general manager of the War Information Board—Canada's organization paralleling the Office of War Information.

John Grierson's connection with "documentary" films goes back almost to the last war, in which he served for three years on a mine sweeper. After the war, he traveled to the United States on a Rockefeller Research Fellowship and, on his return to Britain, he organized the Empire Marketing Board film unit for the British government and later the General Post Office film unit.

About him he built a group of film directors, including Stuart Legg, now director of the *Canada Carries On* and *The World in Action* films.

It was his belief in Britain that films, as an instrument of education, should receive the widest possible distribution, and he helped in the establishment there of a number of mobile film projection units, which have now become part of the affectionately termed "celluloid circus" of the British Ministry of Information's Film Division.

Before the outbreak of the present war, he was asked by the Canadian government to advise the Dominion in the use of film. He did so and then organized an informational film unit in Australia before returning to Canada as its first film commissioner.

Since then, the National Film Board's doings have become news to the motion picture industry of this continent. The picture, *Churchill's Island*, first of the *Canada Carries On* series and later released internationally as first of *The World in Action* group, gained a special award from the Academy of Motion Picture Arts and Sciences as the best short "documentary" picture in 1941. In the following year, the National Film Board was again honored by a special award for *The World in Action* series. In December of last year, the Chinese and Russian governments asked that pictures about their countries, made by the N.F.B., should represent them at the Motion Picture Festival held in the Museum of Modern Art in New York City.

The National Film Board is going forward. Its pictures are now shown in all the countries of the British Commonwealth, in Latin America and even in French North Africa.

Its teaching is always the same—that this war is total, that it demands the total energy of the United Nations and that a better world can come only after the menace of the self formed supermen has been eliminated.

Considering colors

[Continued from page 372]

bination of red and green intensifies each color, while green and blue, in combination, tend to make the green yellowish and the blue purplish. Red and yellow in combination make the red purplish and the yellow greenish. The effect of red and blue is to make the red slightly orange and the blue greenish. Orange and blue—yellow and ultramarine blue—greenish yellow (chartreuse) and violet—each make the other more brilliant. Red and violet change the red to orange red and make the violet bluish.

When two colors in juxtaposition produce a harsh contrast, harmony may be obtained by introducing a third color as a harmonizing medium. When blue and green are contiguous, they tend to injure each other; but, if they are assorted with orange or gold, they become harmonious. Color harmony is only another term for color order—the order that will render the agreeable sensation which we seek in all color relations.

We have all experienced a sensation, such as the pleasure of the eye in the opposition of a cold and a warm color, or of a massy form with a delicate one—for example, a closeup of a delicate flower against a distant mountain background. Such contrast of form and color goes a long way in making a pleasing picture.

I have previously stated that all colors do not reflect the same amount of light, and it is impossible to find every scene made to order with colors that balance in intensity. We may want to film a deep red rose that has a background of pale blue flowers or a white fence. This arrangement is an example of extreme contrast, and the correct procedure would be to open the lens half a stop above normal, to compensate for the slower registering red. This procedure will tend to wash out the pale flowers, but the rose will be reproduced in all its glory.

Most of us are lured into taking a shot just because we know that some familiar object is beautiful. Look at a rose in the sunlight, with its gradation and variety of tints, and move it into a deep shadow. The change of its color and form is very apparent. Another graphic illustration of this fact is to look at a landscape while facing the east in the morning light. The sky will seem to be a washy blue with hazy clouds; turn about and look to the west or north, and the sky will suddenly become a deep blue with intensely white clouds. Unless the light is reflected correctly from that object or scene, don't shoot! You are only wasting film.

There are very few of us who have not had the urge to film beautiful wooded slopes on distant hills. We take the shot and, when it is returned from the processing station, we find dark, ugly green trees, nearly black. Your exposure meter did not lie to you; the only thing that happened was that your mind pictured color that was not actually there. This statement may sound ridiculous; but, if you examine such a scene, you will find it to be true. The scene could have been saved by having some colorful object in the foreground, perhaps a brown cow or a blooming shrub. The black foliage of the distant background would then have become an asset instead of a wasted scene.

Make sure that the color is in the scene and not in your mind, and it will register on the film with surprising results.

Back to old times

[Continued from page 375]

passing panorama as the boat moves upstream. With this idea of continuity in mind, all the interesting phases of river travel could be filmed with great ease. I planned to include passing sternwheeler towboats pushing heavily laden barges, deck games, sun bathers, crew members resting from their labors, the ship "locking through" and, then at the end, a beautiful sunset.

Days aboard ship were full indeed. There was no end of excellent filming material—children at play, young couples, interesting elderly types, the operations of loading fuel for the furnace and coal for the galley, landing at points of interest on the river and, most fascinating of all, the churning paddlewheels holding everybody spellbound. These sequences could be filmed from every conceivable viewpoint, and they were to supply me with the motif of a ship in motion.

Captain Mary Becker Greene, the only woman licensed pilot and master in the United States, was most helpful in making the film. Although Captain Mary has retired from active piloting, she loves the river far too much to leave it; so, she devotes herself to the social aspects of steamboating, by serving as the hostess on the flagship of the steam-

★★★ GOERZ ★★★

"Goerz American"
CRAFTSMEN
are doing
their share—

The production line of "GOERZ AMERICAN" is formed by skilled men, who through painstaking work create high-grade photo-lenses and optical units for military instruments used by our armed forces,

on Land—
on the Sea—
in the Air—

These precise optical units are of the greatest importance to our armed forces, for without accurate military instruments for sighting, fire control and photographic aerial reconnaissance their fighting machinery would be of little value to them.

Optical science together with our craftsmen, doing their duty on the job in the production line, will hasten victory.

Our production is keyed to fill the requirements of our Government, and of others on orders with priority certificates. "GOERZ AMERICAN" lenses for civilian use will again be available after Victory.

To hasten Victory—
INVEST IN WAR BONDS

C. P. GOERZ AMERICAN OPTICAL CO.
Office and Factory
317 East 34th Street New York 16, N. Y.

"Goerz American"
PRECISION OPTICS
since 1899

MM-10

TRADE FIBERBILT MARK
SHIPPING CASE

WE DO OUR BEST TO SERVE OUR COUNTRY FIRST—AND SERVE YOU BEST THAT WAY.

FIBERBILT CASE CO.
40 WEST 17th ST. NEW YORK CITY

ship line that she owns. Ma Greene, as she is known to the thousands of passengers to whom she has endeared herself, is always ready to do anybody a favor. One of my most prized sequences shows her at the big wheel of the boat as she guides it along the Ohio.

To Captain Tom Greene, her son and master of the ship named after his father, Gordon C. Greene, I am greatly indebted for many sequences which could not have been secured but for his cooperation. It seemed to me to be most desirable to get a long shot of the *Gordon C. Greene* in midstream under full steam for my opening scene. She is a beautiful white ship with two large stacks, a real Mark Twain type of river packet. What a picture she would make, with black clouds of smoke billowing forth from those tall stacks!

I approached Captain Tom rather timidly, for my request was to be an unusual one. Would he put me ashore, go upstream a distance and then turn back at my signal, so that I could be all set to make a movie of his ship coming to me under full steam? Would he also arrange to have the blackest and biggest clouds of smoke pour out of the stacks so that I might capture a sight of rare beauty? Imagine how pleased I was when he not only agreed to do all this for me, but displayed the greatest interest in the movie.

Some hours later, a skiff was launched while the boat was moored at Blennerhasset Island. I was taken to the opposite shore, and there I set up my tripod and movie camera right by the water's edge. After taking the desired footage, I decided to make a still picture and headed for the skiff in which I had left my other camera. In doing so, I upset the tripod, and down into the muddy waters of the Ohio fell my beloved movie camera! I sprang to it, but it had already got quite a ducking. My heart sank within me as I picked it up. I had a feeling of utter despair; sixty feet had already been exposed, the result of three days of arduous filming. Now all had been ruined, so I thought.

The camera was wiped dry, and we rowed back to the *Greene*. I was to continue taking movies on the basis that the film had not been ruined when, to my horror, I discovered that the starting button could not be released; it had been hopelessly jammed in the fall. Although I am not mechanically minded, there was no alternative but to take the camera apart. When I dismantled the camera, the release spring flew out, and the film broke. Under cover of a blanket in my stateroom, I wound the shorter end of the broken film on the takeup spool, placed it in the carton and mailed it at the first port of call. I reassembled the camera as well as I could remember, wound the motor and, out of sheer curiosity, released the button. To my amazement, the motor purred sweetly. Into the camera went my last roll of film. In due time, it and the one which had been in the camera at the time of the mishap were returned to me from the processing station. Glory be, those two rolls were the very best that I had taken on the whole trip!

The captain had heard of my accident and of the resultant failure to get the shot of the ship under way; so, he graciously volunteered to maneuver his boat around for me on the following day. We stopped in midstream, and again I was rowed ashore in the skiff. But luck was against me. No sooner had we left than dark clouds began to gather. By the time my camera had been set up on shore, matters got worse and worse, the light grew steadily less and less, until my meter showed that only at half speed could I hope to get a picture of the *Greene* as she was to go by.

There were a few flashes of lightning, and it started to rain at just the moment that the *Gordon C. Greene*, with clouds of billowing black smoke, came turning round the bend. I pressed the button; the rains mattered not. Through the finder I saw the most beautiful picture it had ever been my good fortune to film. Since then, audiences have gasped at the *Greene* as she ploughs along at breakneck speed. How could such an old timer do it? Only a chosen few learn the secret of half speed!

At the height of the storm, I returned to the ship, drenched to the skin. The picture had been taken, but it was not what I had set out to do. I still needed that opening shot in a bright sun. Captain Tom was of the heavenly host. A few days later, under as bright a sun as could be wished for and with as beautiful a background as could be found anywhere on the Ohio River, the opening shot of *Sternwheeler Odyssey* was finally filmed.

One morning, I was awakened by the intermittent deep blasts of our steam whistle and hurried out on deck, to find us completely enshrouded by a thick fog. Here was a dramatic sequence not to be missed. The mate was on the bridge, megaphone in hand. I took a long shot of the bow of the boat, almost lost in the midst, then a view of the mate pacing up and down the bridge as he shouted orders through the megaphone to the roustabouts below. The intermittent blasts of the whistle, of which I have recordings, make an effective accompaniment for this sequence.

Because I filmed all the shots in accordance with my prearranged plans, editing was a delightfully easy task. I had only to eliminate a few scenes. Since I had used both my meter and exposure chart, there were no poorly exposed scenes. Since I had carefully checked my scenario on each shot as it had been made, there were no duplicates to eliminate. What did go were those scenes which appeared to be less interesting on the screen than they were to me at the time I filmed them. My principal job in editing was to splice my shots in the sequence in which they were to fit into my scenario. This sequence varied, of course, from the order in which they had been filmed.

Phrasing the titles proved to be as fascinating as did all the preceding steps in making this picture. I submitted all my titles to a number of friends, both movie makers and non movie makers. If any title failed to "click" with any one, it was eliminated, regardless of my personal opinion of it. I was amazed to learn how helpful those outside the circle could be in wording titles and how readily they recognized that a good title must be brief, to the point, interest arousing and non labeling.

At long last came the eagerly awaited "world première." My picture was acclaimed as the best to have come forth from my camera; this praise was from my best friends who also served as my severest critics. Better, however, than their opinion was the recognition from a board of very critical appraisers. I won Honorable Mention in the 1942 Movie Makers Ten Best contest.

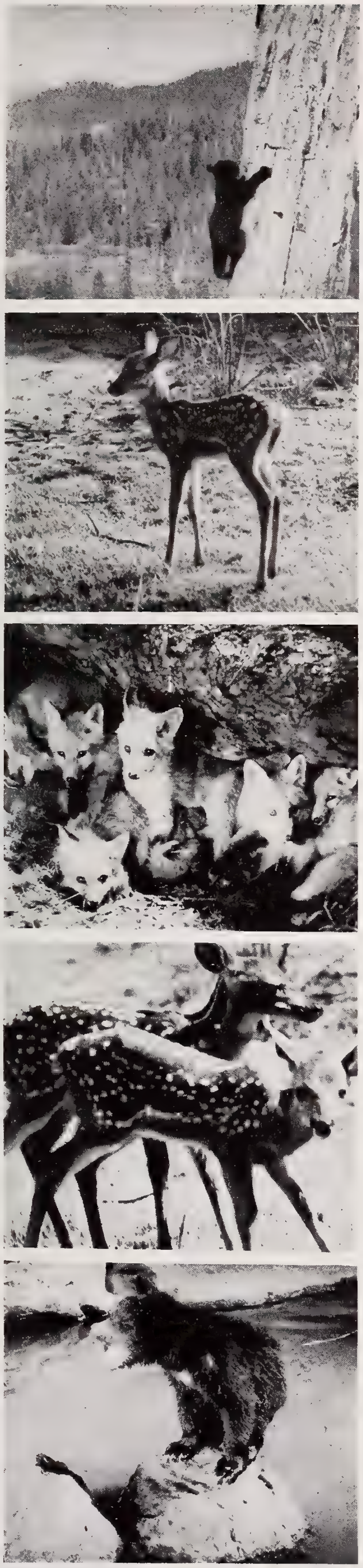
But I had yet another surprise in store. Captain Tom Greene had become interested in the picture. It would make good entertainment for his passengers. Could I let him have a copy, duplicated for him at his cost, and what should I like to have in return for giving him the privilege of using it for whatever purpose he might want? He had been most cooperative, and I was very happy to be able to reciprocate his many courtesies; so, we made a deal which was mutually satisfactory. I was to be his guest on a round trip vacation jaunt from Cincinnati to New Orleans aboard the old river packet for twenty days.

Truly, movie making has many and varied compensations. Careful planning, careful filming and attention to all the minute details can be made to pay dividends. That, at least, has been my happy experience. It can just as well be yours.

8MM. PROJECTORS NEEDED

An urgent plea has come from the Northwest Service Command for two 8mm. projectors for use in entertaining the men along the Alcan Highway. Neither dealers nor manufacturers can provide the machines. If you have an 8mm. projector that you are willing to sell, address Captain Harry H. Baker, Film Exchange officer, Northwest Service Command, Edmonton Motors Bldg., Edmonton, Alberta, Canada.

SHOOTING WITH A CAMERA



• Scenes from *Three Little Bruins in the Woods*, film story of adventure of three bears, released by Castle Films.

SHOOTING wild animals with a camera can be, and often is, as exciting and dangerous as is hunting with a gun. John A. Haeseler, wild animal cinematographer, whose *Three Little Bruins in the Woods* is on the Castle Films fall release schedule, has been bringing 'em back alive on film for many years. His motion picture achievements provide graphic testimony of his camera prowess, but they do not reveal the painstaking effort necessary to their production. For the antics of animals have a way of spoiling the best planned shots.

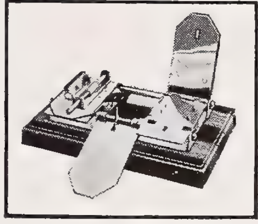
In his camera bouts in the woods and on the mountains, Haeseler uses a 35mm. spring driven Bell & Howell Eyemo for his weapon. The camera has a special lens turret designed by himself. He finds that the longest focus telephoto lenses are of little help for this type of work because their magnification produces some distortion and flat scenes without depth. The only time he finds it necessary to employ these telephotos for wild animal cinematography is in the case of subjects found on tree tops, mountain peaks and other inaccessible places. The two inch lens he considers ideal, but it requires a short foreground. Also, greater skill in hiding the camera is needed if the animals are to be seen intimately. Haeseler solved his problem by using a two or a three inch lens for almost all his shots. His camera turret was in addition equipped for nine inch, twelve inch and seventeen inch telephoto lenses.

The three little bears, who are the featured performers in this new home movie release, spoiled hundreds of feet of film by coming too close to the camera. But long experience in filming bears, and a thorough study of their habits, has taught Mr. Haeseler to think like a bear. This faculty enabled him to anticipate their actions and to record them properly. Other animals,

"HEY ED...
can I use your
Craig Equipment?"

For the duration — the entire production of Craig Home Movie Equipment is being made only for the U. S. Armed Forces, and for prime contractors for use in vocational training essential to the war effort. After Victory — Craig Products will be better than ever — and always available through your photo dealer.

CRAIG MOVIE SUPPLY COMPANY
Los Angeles San Francisco Seattle



Craig Senior Splicer

Craig Home Movie Equipment makes Editing a Pleasure —share yours with friends.

AUDIOFILM

"THE HOLLYWOOD OF 16MM"
HAS:
■ STORIES ■ SOUND STAGE
■ TALENT ■ LABORATORY
■ DRAMATIC SCHOOL
■ DIRECTORS ■ "PROPS"
■ MUSICIANS

WATCH FOR: NEW, ORIGINAL PRODUCTIONS
Office: 1614 Washington Street
VANCOUVER, WASHINGTON

Classified advertising

■ **Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.**

■ **MOVIE MAKERS does not always examine the equipment of films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.**

10 Cents a Word   Minimum Charge $2

■ **Words in capitals, except first word and name, 5 cents extra.**

EQUIPMENT FOR SALE

■ BASS SAYS: We still have "Buys." Write or wire your requirements. USED 8mm. CAMERAS: Keystone K-8 with *f*/3.5 lens, $26.00; Cine-Kodak 20, *f*/3.5 lens and case, $29.00; Revere 88 with *f*/3.5 lens and case, $37.50; Revere Model 99, turret model, ½" *f*/2.5 lens, 1" Cooke, *f*/3.5. 1½" Wollensak *f*/3.5, complete with carry all bag, $128.50; Bell & Howell Aristocrat, critical focuser, ½" Cooke *f*/2.5, 1" Wollensak *f*/2.7, 1½" Taylor-Hobson Cooke *f*/3.5, five filters, Mack wide angle auxiliary lens combination, case, $277.50; Bolex 8, 13mm. Wollensak *f*/1.9 in focusing mount, 1" Wollensak *f*/2.7 focusing mount, ½" *f*/3.5 Wollensak focusing mount, with case and filters, $297.50. USED 16MM. CAMERAS: Cine-Kodak Model B, *f*/6.5 lens, $18.50; Cine-Kodak Model B, *f*/3.5 lens, $28.50; Cine-Kodak *f*/1.9 lens in focusing mount, $52.50; Victor Model 3, *f*/2.7 lens, $55.00; Filmo 70A, Cooke *f*/3.5 lens, case, $57.50; Cine-Kodak Magazine, *f*/1.9 lens, $102.50; Keystone A-7, *f*/2.7 lens, $45.00; Bell & Howell Autoload Master turret, fitted with 1" Speed Dallmeyer *f*/1.5 focusing mount, 2" Wollensak Tele *f*/3.5, 4" Schneider Xenar *f*/3.8 with objective finders, Deluxe case, $375.00; Zeiss Movikon 16, Sonnar *f*/1.5 lens, coupled range finder, case, $385.00. PROJECTOR BARGAIN: New 16mm. DeVry, Model GTM, 200 watt lamp, $42.50; case, $5.00 extra. HARD TO GET LENSES IN STOCK. Write your requirements. PROJECTION LENSES: 1⅛" wide angle proj. lens *f*/2.5 for Cine-Kodak Sound Special, $40.00; 3" Bell & Howell Increlite proj. lens *f*/2.3. 21.00; 4" Ilex proj. lens *f*/3 for Bell & Howell or RCA, $17.50; 4" Bell & Howell Increlite *f*/2.5, $22.50. DESIRABLE ACCESSORIES: Bell & Howell Focusing Magnifiers, C or A mount, each $8.50. Slightly used 1600 ft. welded wire 16mm. reels, each $1.95. Cine film, some types available at all times. Write or wire your requirements. 16mm. Craig Jr. Projecto Editor, with rewinds and splicer, $23.50. We buy 'em, sell 'em, and trade 'em. Complete stocks of new Cine Equipment all makes. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ STEREO Movie Outfit. Two 16mm. coupled 3 speed cameras, laterally adjustable with 20mm. *f*/3.5 lenses, $335.00. Matched 2 inch *f*/3.5 telephoto lenses for above, $82.00. Coupled 750 watt *f*/1.6 projectors with Polaroid filters, $350.00. Special factory selected perfect equipment. All new and it really works. All items for only $750.00. GLEN PETERSON, 928 Dwight, Kalamazoo 16, Mich.

■ 16MM. SOUND PROJECTORS: Bell & Howell Model 130, 1200 watt Auditorium, very fine, $775.00; RCA two case, 750 or 1000 watt model, very fine, $425.00; several other Bell & Howell and Ampro machines, write for literature and prices. CAMERAS: 16mm. Bolex equipped with Cooke 1" *f*/1.5, $275.00; 8mm. Bell & Howell Turret 8, new, with case, $150.00; 8mm. Bell & Howell Companion, with *f*/1.9 lens and Wind-bak device, $75.00; 8mm. Bolex, equipped with Laack *f*/1.3 lens, new, $250.00; Bell & Howell Model 70 with Cooke *f*/3.5, having spider turret, like new, $99.50. LENSES: 6" *f*/4.5 Cooke, $135.00, like new; 3¾" *f*/3.3 Cooke, like new, $89.50; ½" *f*/1.4 Cooke for Bell & Howell 8, new, $101.50; Eastman 3" *f*/4.5 for Cine Special, $48.00; Wide Angle lens for any 8mm. camera, with view finder, $29.50; new 1½" *f*/3.5 Wollensak with adapter for all 8mm. cameras, $45.00; 1½" Dallmeyer *f*/4, new, for 8mm. cameras, $42.50; 15mm. Dallmeyer *f*/2.9 for 16mm. cameras, $65.00; 1" *f*/2.7 Cooke, for 8mm. Bell & Howell, $50.00. We have Bell & Howell 2000' reels, 1600' reels and other makes 1200' and 800' reels for immediate delivery. Also a few view finders for 8mm. and 16mm. Bell & Howell cameras. Complete stock of Bell & Howell filters, Bell & Howell 3½ and 4 inch projection lenses, and projection lamps for 8 and 16mm. projectors and slide projectors. Immediate delivery of new 3¼x4¼ Speed Graphics, and many other fine still cameras. Write today for what you need. NATIONAL CAMERA EXCHANGE, Established 1914, 86 So. Sixth St., Minneapolis, Minn.

■ 35MM. DeVry camera specially constructed for single exposures. Ideal for animation or identification photos. $145.00. TRANSFILM, Inc., 35 W. 45th St., N.Y.C.

■ LARGE SELECTION 16mm. sound-silent projectors, cameras and films. Write for list. ZENITH, 308 W. 44th St., New York City.

■ PROJECTOR—8 or 16mm. Bolex combination with lenses for 8 and 16mm. and case, $235.00. C. REETZ, P. O. Box 147, Pawtucket, R. I.

EQUIPMENT WANTED

■ INDIVIDUAL wants sound projector for home use. Will pay cash. Write LLOYD W. JAMES, 10016 Cavell, Garden City, Mich.

■ WE will pay you $400.00 and up for your Cine Special camera; if you have a Berndt-Maurer, Auricon Recorder, Bell & Howell 35mm. cameras, Eyemos or other motion picture equipment—get our price before you sell. CAMERA MART. 70 West 45th St., New York.

■ WANTED: Eastman 4 inch *f*/2.7 lens. Will pay list price if in good condition. M. H. READ, 365 State St., Springfield, Mass.

■ TELEPHOTO lens for 8mm. Bell & Howell Turret Head; 2" or longer with corresponding view-finder. C. REETZ, P. O. Box 147, Pawtucket, R. I.

FILMS FOR EXCHANGE

■ EXCHANGE. Silent & sound pictures, also used sound features for sale, very reasonable. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn 21, N. Y.

■ BUY MORE WAR BONDS and yet enjoy BETTER FILMS, by adopting our inexpensive exchange plan; silent pictures, $1.00 reel; sound, $2.00. Also sell. Free catalogue. Send for Victory Bulletin on SELECTED SOUND programs, reasonable rentals. BETTER FILMS, 742 New Lots Ave., Brooklyn 7, N. Y.

■ 8MM. FILMS! All major producers. New and used prints. Sales—exchanges—trade-ins. RIEDEL FILMS, Dept. MM-1043, 3207 Joslyn Rd., Cleveland 11. Ohio.

■ SOUND AND SILENT films exchanged, bought, sold, also projectors, send for lists. Sound films from $5.00 up. Biggest bargains—largest lists movie film for sale. MULTIPRISES, Box 1125, Waterbury, Conn.

FILMS FOR RENTAL OR SALE

■ CASTLE Films for sale 8mm.-16mm. silent and sound; complete stock; orders shipped day received by STANLEY-WINTHROP'S, 5-7 Revere Rd., Quincy, Mass.

■ RENT home movies by the week. 8mm.-16mm. All subjects; catalogs; as low as 35c per reel. DAYTON FILM RENTAL, 2227 Hepburn, Dayton, Ohio.

■ LOOK! "THE World's Greatest of All Passion Plays." In 8mm., 16mm. and 35mm. Sound or silent. Specify, rent or purchase. Superior to OBERAMMERGAU Play. HEMENWAY FILM CO., 33 B Melrose St., Boston 11, Mass.

■ RENT 16mm. sound films 50c reel. Silents 25c. Large selection; late releases; new prints; free catalog. UNION COUNTY FILM SERVICE, 128 Chestnut St., Roselle Park, N. J.

TRADING OFFERS

■ TARGET pistols, revolvers, automatics, accepted in trade on all types of photographic equipment. NATIONAL CAMERA EXCHANGE. Established 1914. 86 So. Sixth St., Minneapolis. Minn.

EARN WAR STAMPS
LET YOUR MOVIE IDEAS AND WRINKLES EARN WAR STAMPS FOR YOU...

For any idea accepted by *The clinic* department, MOVIE MAKERS will pay $1.00 in War Stamps. For any accepted idea illustrated by a drawing or a photograph, MOVIE MAKERS will pay $3.00 in War Stamps.

MOVIE MAKERS
420 Lexington Ave., New York 17, N. Y.

however, are more timid than are the playful young bears, and they are more difficult to film. It sometimes takes weeks of stalking to find the haunts of deer without frightening them away permanently. Then the camera has to be placed for an unobstructed shot and hidden so thoroughly that the animals will not suspect its presence. Fine wire attached to bushes in the path of the deer is often rigged to release the spring switch. Sometimes the wrong animal appears, and the cameraman is in for a surprise when the valuable rolls of film have been developed. A skunk, dogs, chickens and even a cow are known to have wandered into the deer trap, using up hundreds of feet of film on their prosaic activities.

Three Little Bruins in the Woods, in addition to the scenes of the cavorting little bears, also contains excellent sequences showing other animals. One scene of four baby foxes is interesting because of its naturalness. A woodchuck is involved in this sequence, and its is amazing to watch the reaction of the little foxes to the stranger in their den.

Projection is fun

[Continued from page 376]

in the sound head should never be tampered with, although in some machines a thumb screw is provided which, when loosened, will permit focusing the condenser tube (the English B.T.H., for example). Any suspicions as to the correct focus of the exciter beam should be communicated to the manufacturers of the machine, who will advise the correct procedure to adopt.

Apart from the sound projector itself, many amateurs have an electric phonograph and a microphone which can be plugged in to the projector amplifier. The maximum use should be made of these accessories. Before and after the program, records should be played, as well as during reel changes, if you have only one machine. Keep either disc or track sound on the speaker all the while, fading in one while simultaneously fading out the other. Many professional touches such as these are possible and most effective. Use soft needles, preferably, in the phonograph pickup.

Now that unexposed movie film is becoming scarce, why not concentrate more on movie shows? You can do a lot with your equipment, however inexpensive it may be, and you will find your audiences most appreciative if you try it out at home first.

Projection will provide you with as much fun as does movie making, and it is quite as varied, and projection will give you an opportunity to share your hobby with others.

NEW 1944 CATALOG
NOW READY
THOUSANDS OF 16MM
SOUND FILMS
SWANK MOTION PICTURES
Ray Swank
614 No. Skinker St. Louis 5, Mo.

Who will win the Hiram Percy Maxim Award for 1943?

Closing date for the 1943 MaximAward and Ten Best selection is October 15

(The world's oldest annual selection of the best amateur movies—open to all amateur movie makers in the United States.)

The Hiram Percy Maxim Memorial Award is given to the movie maker who has produced the best picture in the General Class of the Ten Best, chosen by MOVIE MAKERS. The name of the winner of the Award is inscribed on the Maxim Memorial at League headquarters. He receives a cash award of

$100.00

Send your entries to MOVIE MAKERS so that they will arrive before 5 P.M., October 15, and send the entry form below.

In the Ten Best selection, there are two places in the Special Class (films for which the maker received compensation from a client) and eight places in the General Class (films for which the maker *did not* receive compensation from a client).

The Hiram Percy Maxim Award is given to the producer of the picture that the staff of MOVIE MAKERS considers as the best all around film of the eight that place in the GENERAL CLASS of the Ten Best.

You may submit as many subjects as you wish. All amateur movies, 8mm. and 16mm., long and short, are eligible (except that 35mm. films are admitted only in the General Class).

Send entries and certificate to
MOVIE MAKERS
420 Lexington Avenue
New York 17, N. Y.

Place ....
Date........................
I, ...(name)
certify that:
1. I have received compensation from a client for
2. I have not received compensation from a client for, and will not receive compensation, sell or rent prior to December 1, 1943.

a motion picture made by me entitled:
........................(name of film)
(signature) ....

They go to the movies!

[Continued from page 373]

For this, it seems, is the kind of picture that soldiers like. They want, says the Army, entertainment first and foremost—and the more girls the better. They like music, and they like comedy. With *Stage Door Canteen*, other top ranking favorites of recent programs have been *The Road to Morocco*, *Casablanca*, *Yankee Doodle Dandy*, *Arsenic and Old Lace*, *The Major and The Minor* and *The Amazing Mrs. Halliday*. With one exception thus far—*Air Force*—Hollywood's war pictures are "given the bird" as being "phony," while propaganda pictures leave the men cold and unimpressed. When your desert "theatre" offers only rocks or an overturned gasoline can as a seat, the stuff on the screen just *has* to be good.

But soldiers, apparently, don't mind a little inconvenience. Permanently installed screens, benches and projection booths are the exception, not the rule, while the stars are more often overhead than is a roof top. In Alaska and the South Seas it may rain as often as it shines, but the show goes on—and the audience stays with it. Away in the Persian Gulf Theatre (of Operations, not of motion pictures), the temperature ranges from 130 to 160 degrees—and there is no air cooling. Even in this heat, the men arrive for the nightly movies swathed in gloves, leggings and headnets, for some protection against the voracious and untiring insects. But you couldn't keep them away. Regularly, in one Alaskan sector, men from a small outpost walk two miles through the consistent drizzle to the nearest Army movies. The little, roofed in hall can hold only 300 customers, and often the only reward of the expedition will be a return trip of two miles in the rain. But they keep on coming.

Film distribution over the circuits of the Overseas Motion Picture Service has so far been accomplished by using probably every known method of transportation. Prints leave this country in the giant cargo planes of the Army Air Transport Command and are flown directly to main bases in the various war theatres. From bases, smaller planes, trucks, jeeps, motorcycles, bicycles and even "shank's mare" move the precious pictures on toward the fighting front. When a plane lands, reports a Transport Command pilot, the first eager question is "Got any mail?" and the second is "Got any movies?"

Whatever rates right after mail is important, both to troops and to those who command them. Because of that importance, soldiers have proved to be unusually ingenious in maintaining the classic theatrical imperative, "The show must go on!" Their "theatre's" seats may be largely where they find them,

CASH ON THE TABLE!!
The cash is waiting here for you
Of cameras I have all too few . . .
So send the stuff and get the dough
Better hurry, don't be slow.
I buy, sell or trade
ALL MAKES OF MOVIE CAMERAS AND PROJECTORS.
Write Dept. C
Bass Camera Co.
179 W. MADISON ST.,
CHICAGO 2, ILL.

DISTINCTIVE EXPERT
TITLES and EDITING
For the Amateur and Professional
16 mm. — 8 mm.
Black & White and Kodachrome
Write for our illustrated catalog
STAHL
EDITING AND TITLING SERVICE
33 West 42 St. New York, N. Y

The Most Thrilling Story of Our Time
RUSSIANS AT WAR
16mm. Sound
65 Min.
BRANDON FILMS 1600 Broadway New York City

● RECORDS ●
MOOD MUSIC
and
SOUND BACKGROUNDS
The last word in sound effects
Send for free catalogue
THOMAS J. VALENTINO, Inc.
Dept. MM
1600 Broadway New York, N. Y.

FAST! FUNNY! FURIOUS!
A Series of Eight Two Reel Comedies
starring
BEN TURPIN *in*
The Eyes Have It
Two Lonely Knights
Idle Eyes
Cockeyed Hero
SNUB POLLARD *in*
No Kidding
Double Trouble
Spring Time Saps
Mitt The Prince
Uncut versions from original negatives with synchronized music and sound effects. Perfect new laboratory prints guaranteed!
Sale Price................$30.00 each
Quantity Price (3 or more)... 25.00 each
16mm. Rights Controlled By
"The House of Hits"
IDEAL MOTION PICTURE SERVICE
371 St. Johns Avenue, Yonkers 4, New York

and the projection screen may be whipped into shape from a piece of target cloth or from the colonel's spare sheet. If there isn't room for all (including the delighted natives) in front of the screen, the overflow simply moves around behind it, for it is likely to be transparent.

Electric current, if not available from a stationary power plant, is drawn from a portable automotive generator. As for projectionists, the Army has found that it can depend successfully on the basic technical training of many enlisted men, to solve the simple mysteries of 16mm. sound showing.

At one remote base, in fact, during the earliest days of the Overseas Motion Picture Service, the troops found themselves in receipt of a precious half dozen 16mm. projectors, only to discover that these were silent, not sound! It might take six months, a year—or forever—to return them for exchange, as the commanding officer well knew. That sort of red tape was out of the question. Thus it was that the six projectors found their way into the hands of a couple of Signal Corps radio men—with ideas. First thing the CO knew, all six of the machines were on the job, talking away like radio commentators at a ball game.

Washington film news

[Continued from page 366]

Believing the Nazis are out for good, Mosfilm, Russia's largest studio, has returned to Moscow after being located elsewhere for the past few years. With the return to Moscow of the studio, two of the Soviet's top directors, Pudovkin and Dovzhenko, have started on new productions.

* * *

M.G.M. will open a television department in October.

* * *

16MM. GOOD NEIGHBOR

Ever since the war started, the Office of the Coordinator of Inter-American Affairs has been sponsoring the showing of 16mm. programs, both in the United States and in many Latin American countries. Purpose of the films has been to create better mutual understanding between the Americas. Many of the films shown have contributed much toward achieving this purpose, and the success of those in the past insures continuance of the programs.

Recent attendance reports revealed that, through July of this year, 15,618,733 persons in all the Americas had seen the programs, at a total of 64,689 showings.

WHERE IS THE MONASTERY?

GEORGE A. WARD, ACL

IN MOVIE MAKERS appeared a most interesting article about recorded music used with films. The suggestion was made that, instead of finding suitable recorded music to fit a picture, this process could be reversed, and a picture could be made to fit the music. I liked this idea and I also liked the lovely music of the composer, Albert W. Ketelbey, in his popular *In a Monastery Garden.*

But how could I get a picture that would fit this particular composition?

Soon the snows of winter arrived, and one morning I found in a newspaper an illustrated article. In the article, said a mysterious inner voice, you have located the setting for *In a Monastery Garden.*

Camera, film and tripod (yes, always the trusty and faithful tripod) went into the car, and soon I was at my destination. It was a very cold Monday morning in mid winter, and my setting was free of visitors. I explained the reason for my visit and asked permission, which was given, after a telephone call to higher authority.

I ground out the film of all the scenes that I wanted, but I was very much alone. Nothing modern appears in the picture, and great care was taken not to include any identifying elements of the landscape.

GRAHAM HUNTER

"Watch your composition on that shot!!"

When the film was processed, the scenes were assembled to show, first, long and, then, semi long shots of the locale. Viewing the picture, one gets a feeling of seeing the building from a distance and of getting closer and finally standing before the great and massive doors which lead us into the gardens where all is snow covered. The film closes with several short scenes, taken inside the building and through stained glass windows. The final shot is a sunset, taken at another time and in another location.

When the completed film was screened with the recording of the Ketelbey piece, it seemed to dovetail very nicely.

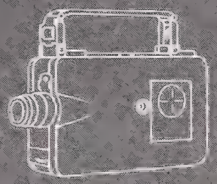
Some time later, that mysterious inner voice spoke up and said, "Why not have a narration to accompany the picture and the music?"

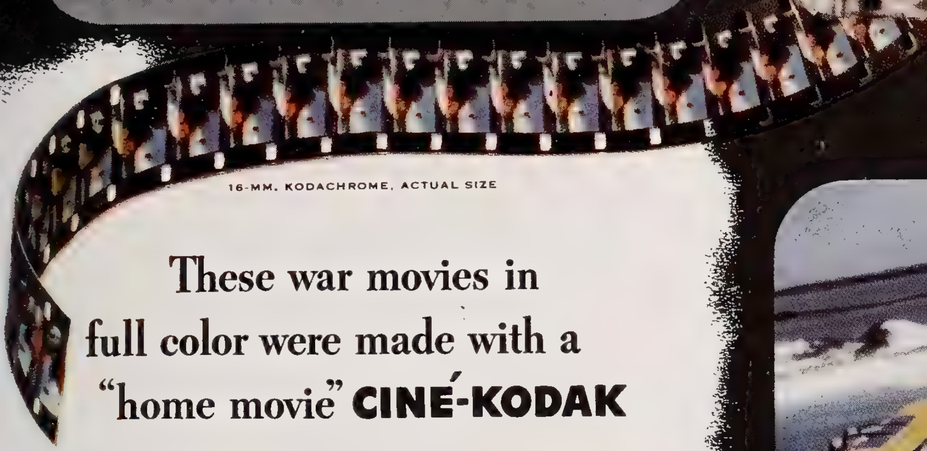
Then a script was written, all about a lost monastery high in the snow capped Alps. By narration (either by direct microphone during projection or with sound on disc), we tell the audience that they are seeing an ancient monastery in a far off foreign land.

When the sunset reaches the screen, after the steady playing of the recording, *In a Monastery Garden,* and with the narrator's voice ever reminding the audience about the wonders of this deserted and lost monastery, we lower the curtain on the title, *Is this the celebrated and deserted lost monastery of Switzerland, high in the snow covered Alps, or is this the building known as The Cloisters, owned and operated by the Metropolitan Museum of Art and located in New York City? What do you think?*

This scheme was successful enough to suggest other similar pictures—reels of spots in this country that look as if they could be found only in foreign lands and short movies based on the general idea, "Where was this filmed?" You can find all sorts of odd corners in your own neighborhood and, by selecting camera viewpoints carefully, you can make a picture that will look as alien to your locale as any spot abroad.

From
MIDWAY ON...





16-MM. KODACHROME, ACTUAL SIZE

These war movies in full color were made with a "home movie" CINÉ-KODAK

CINÉ-KODAK—designed for peacetime globe-trotting or tranquil home scenes—was turned loose in the hell of the Japanese attack . . .

You saw the Navy's movie, "The Battle of Midway"? Will you ever forget it? Navy men loaded Ciné-Kodaks with 16-mm. Kodachrome Film to get authentic battle data. Among the exploding bombs and burning oil tanks they made "The Battle of Midway."

CINÉ-KODAK "CAME THROUGH"...

simply because it was designed and machined and fitted to the closest tolerances known to camera making. The concussions and banging around of battle were not anticipated. Getting excellent movies under *all* conditions was the purpose. After Pearl Harbor, this meant battle.

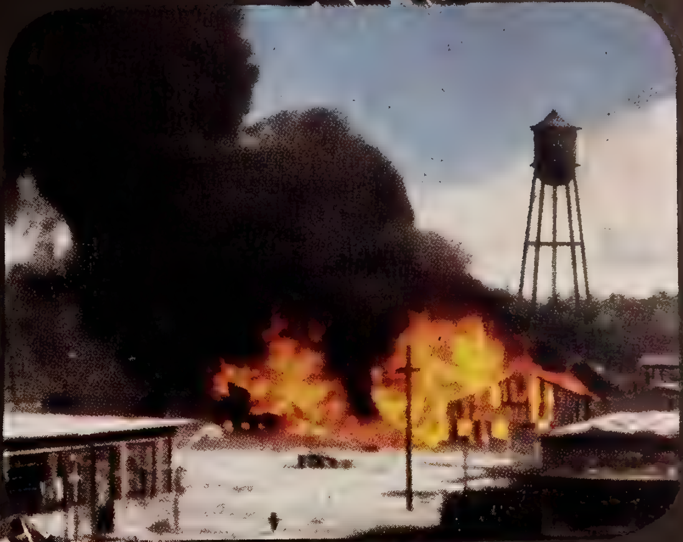
Literally thousands of Ciné-Kodaks are in Army, Navy, and Air Force hands, contributing to the most complete war record ever attempted in movies.

To study "pilot reactions" in a "9-G pull-out" dive—for the improvement of safety conditions—cameras are mounted to make movies of pilots during the human "black-out"...

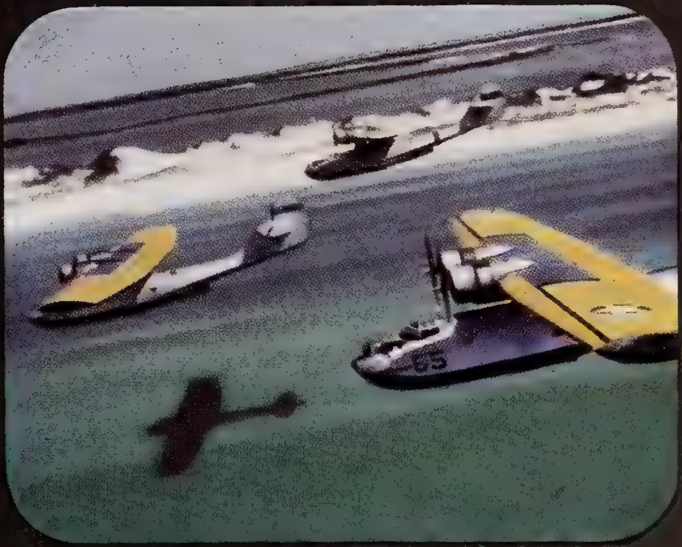
Ciné-Kodak proved to be the camera which can do the job. Its precision-made governor and other working parts continue to run smoothly in the drag of "9-G"... 9 times the force of gravity.

Prize your Ciné-Kodak—it's a blood brother of these cameras which went to war . . . Eastman Kodak Company, Rochester, N. Y.

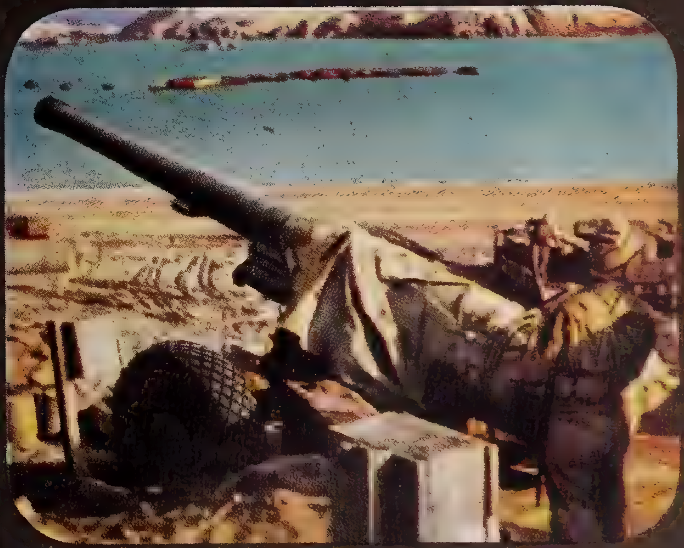
Serving human progress through Photography



MIDWAY INCIDENT—A Ciné-Kodak was blown out of the operator's hands . . . hit the ground right side up . . . went ahead making the movie "on its own."



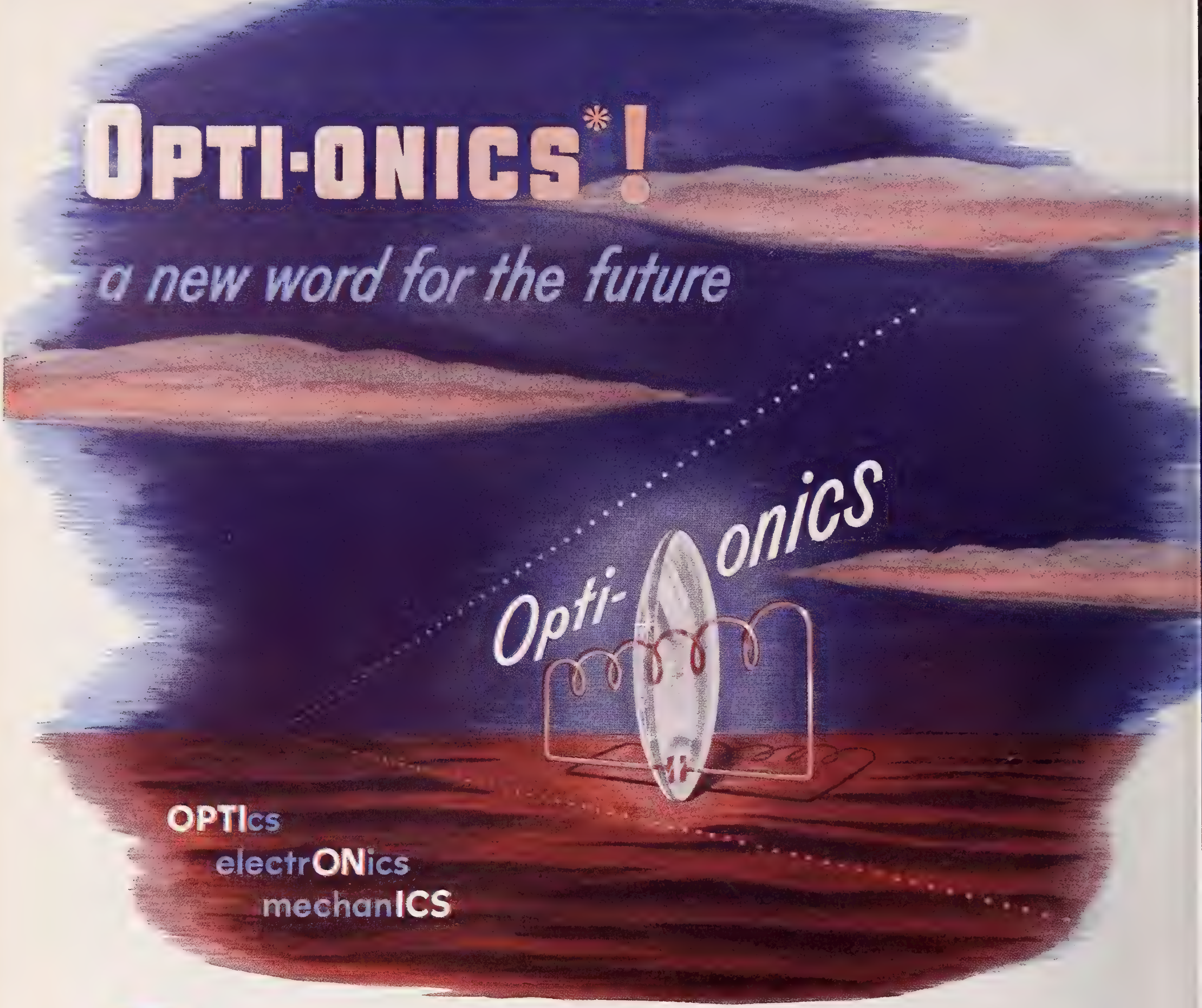
EAGLES OF THE NAVY—In breath-taking maneuvers—even a 9-G pull-out dive—Ciné-Kodak Special proved its reliability.



ALEUTIAN EMPLACEMENT—The Army's saga of re-conquest, "The Aleutians," was largely filmed with Ciné-Kodak Specials.

OPTI-ONICS*!

a new word for the future



One of the new Opti-onic products made by Bell & Howell for war service.

Opti-onics is . . . optics . . . electronics . . . mechanics! It is the employment of *all three* to accomplish many things never before obtainable. It is the *combination* of three sciences to bring mankind new and untold extension of the senses of sight and hearing.

Today, Opti-onics is a WEAPON! Tomorrow, it will be a SERVANT . . . to *work*, protect, educate, and entertain. Opti-onics at Bell & Howell is a fitting development by an organization which pioneered in the design and manufacture of precision motion picture equipment—and was the first to give fine moving picture cameras and projectors to the amateur. Today Bell & Howell *Filmosound* Projectors are used in training millions of fighting men and Bell & Howell movie cameras are preserving the record of victory. Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*

What Electronics gets, Bell & Howell lets you see . . . that's OPTI-ONICS

Bell and Howell

"What you see...you get"

Precision
BELL & HOWELL COMPANY
Photo Equipment

Opti-onics
BELL & HOWELL

BUY WAR BONDS

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

★ CINE CHEATING

• You can make a better movie if you cheat when you film. Cheating is not difficult and it solves many problems.

★ NAVY TRAINS WITH FILMS

• How the Navy produces and distributes its training pictures.

★ FADES AFTER FILMING

• You can make expert fades with dye by following the rules given here.

★ *Why movies move*

• Part one of a clear discussion of the basic elements of movie cameras and projectors.

★ STROBOSCOPIC DISCS

• Methods of designing stroboscopic discs for any projector.

NOVEMBER, 1943 **25c**

VICTOR

Sound Motion Picture Projectors

. . . Unfolding New Worlds

VICTOR
REG.U.S. PAT.OFF.
16 MM

Entertainment Films . . . Color Travel and Scenic Films . . . War Films . . . Government Films . . . Films of every description in an unprecedented array, covering a wide range and variety of subjects . . . Films that are revolutionizing the training and thinking of millions of men, women and children . . . will all be available for you to use, to benefit by, and to enjoy right in your own home, with a Victor Sound Motion Picture Projector — The World's Finest.

Plan Now for After Victory

All Victor 16mm Motion Picture Equipment production is now consigned to the battle fronts and training fronts of the world — doing a stupendous job of teaching and entertaining.

After Victory "Look to Victor" for the latest in 16mm Motion Picture Equipment.

SIGHT SOUND SEQUENCE
THE WORLD'S GREATEST TRAINING FORCE

Buy War Bonds
Now . . Assure
Earlier Victory

Victor Animatograph Corporation

HOME OFFICE AND FACTORY
DAVENPORT, IOWA

242 W. 55th St., New York
188 W. Randolph, Chicago

Distributors Throughout the World

AN ENTIRE YEAR'S MARCH OF HISTORY

in One Home Movie

Own it!
Treasure it!

CASTLE FILMS'

"NEWS PARADE OF THE YEAR!"

8mm. (1943) 16mm.

Here's the greatest news picture ever flashed on the screen! In this *one* Castle film you can *own* the only complete and authentic home movie record of historic 1943! Show on your own screen the blazing scenes of war on land, sea, and in the air. Photography that will live forever! "Impossible" shots taken during famous battles! Scenes filmed by daring photographers at the risk of their lives! Historic meetings! Allied victories! Living history to be treasured. You can own it —*and you should!*

All 16mm. Castle Films are Vap-O-Rated
All 8mm. Castle Films are also treated

OWN ALL THIS IN ONE FILM

- ★ French Scuttle Own Fleet!
- ★ Normandie Raised! (U. S. S. Lafayette)
- ★ Allies Invade! Africa... Sicily... Italy!
- ★ Bombs Blast Germany!
- ★ Battling the U-Boats!
- ★ Russia's Might Astounds World!
- ★ MacArthur's Smashing Offensive!

Subject to change and addition of last minute releases

DON'T DELAY! See your PHOTO DEALER or send him the handy order form below

FREE! New De Luxe Castle Films' Catalog describing 98 thrilling home movies! Historic war films! Sports! Thrills! Adventure! Travel! Fun cartoons! Profusely illustrated. A thrill in itself. Use it as your shopping guide this Christmas. Send coupon now!

CASTLE FILMS INC.

RCA BLDG.
NEW YORK 20

FIELD BLDG.
CHICAGO 3

RUSS BLDG.
SAN FRANCISCO 4

ORDER FORM

8 mm.	
☐ 50 feet . . .	$1.75
☐ 180 feet . . .	5.50
16 mm.	
☐ 100 feet . . .	2.75
☐ 360 feet . . .	8.75
☐ Sound 350 feet	17.50

Remittance Enclosed ☐
Ship C. O. D. ☐

Send Castle Films' "NEWS PARADE OF THE YEAR" (1943) in the size and length indicated.

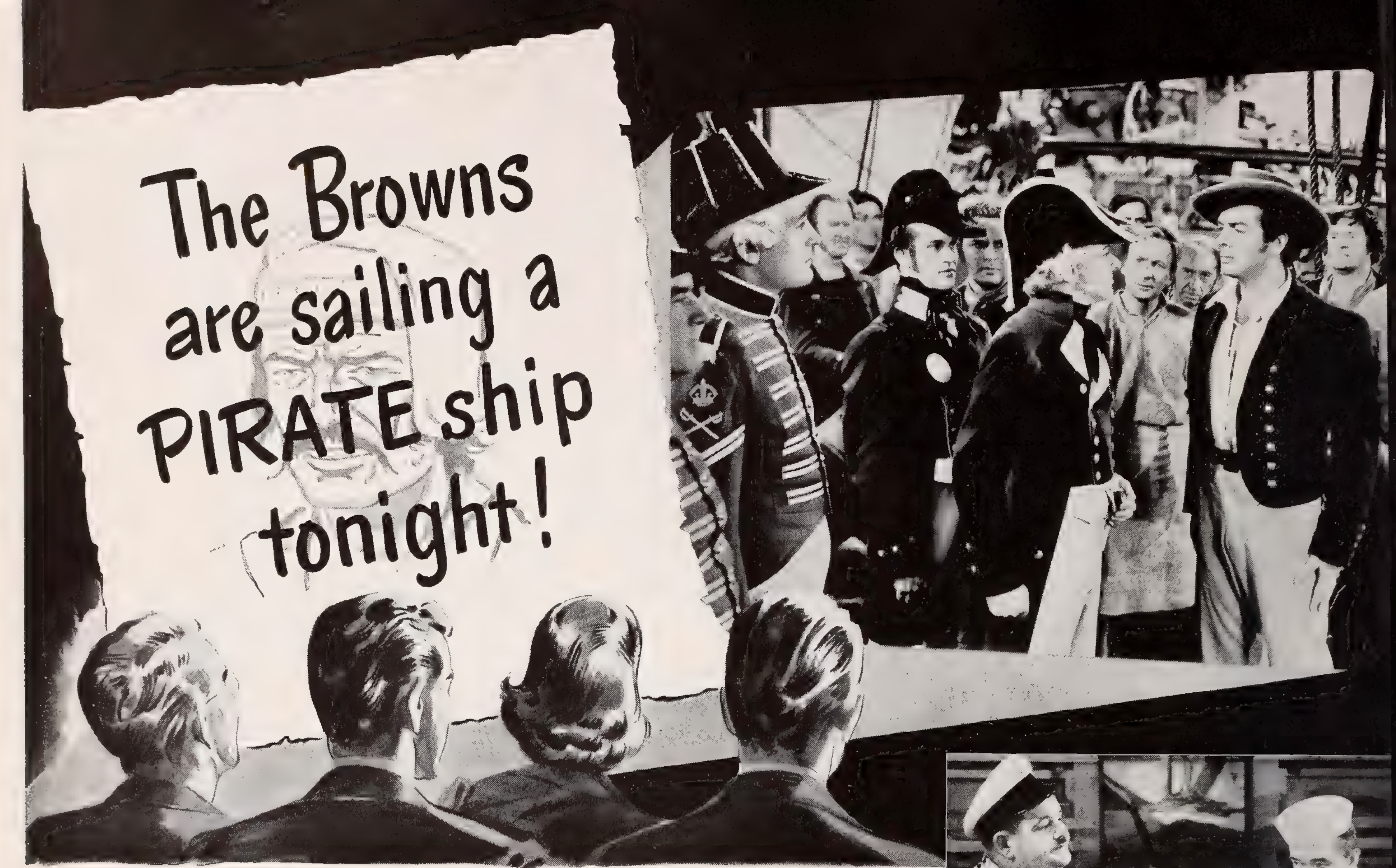
*Name*____________________

*Address*____________________

*City*__________ *State*__________

Send Castle Films' FREE De Luxe Catalog ☐

MM-11


The Browns are sailing a PIRATE ship tonight!

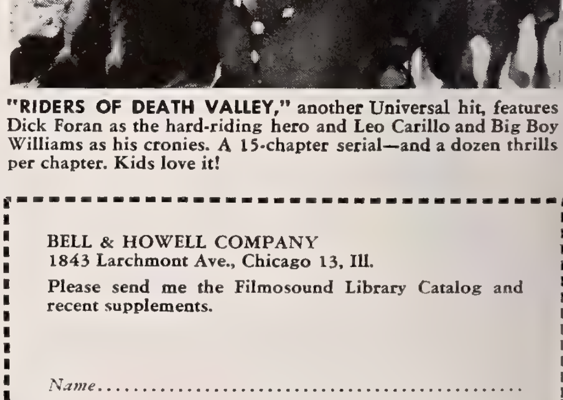
THEY'RE signing on with "Captain Caution." It'll be a dangerous voyage, full of dark intrigue . . . and they'll love every minute of it.

That's the grand part of owning a Filmosound Projector . . . and of having the B&H Filmosound Library at your command. They'll turn your familiar living room into a sea-lashed pirate ship or a musical comedy stage... a concert platform or a football gridiron... an African jungle or a Norwegian fishing village.

For among the thousands of films waiting for you in the Filmosound Library are *travel movies . . . historical films . . . sport shorts . . . cartoon comedies . . . Hollywood features* like "Captain Caution," "Saps at Sea" starring Laurel and Hardy, and "Riders of Death Valley," the good old hard-riding "cliff-hanger" (serial to you) that everybody enjoys.

Send for the Filmosound Library Catalogs and make the most of your Filmosound. Home Movies are great for the important relaxation that helps you do your daily job better. Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Est. 1907.*

"SAPS AT SEA" starring Laurel & Hardy in a series of sidesplittin adventures. It's a Universal Picture now available from the Filmo sound Library for showing at approved non-theatrical locations

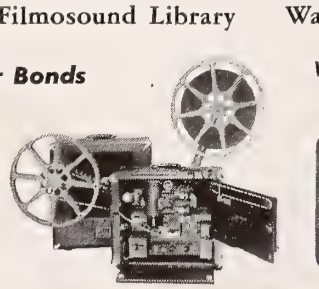


"RIDERS OF DEATH VALLEY," another Universal hit, features Dick Foran as the hard-riding hero and Leo Carillo and Big Boy Williams as his cronies. A 15-chapter serial—and a dozen thrills per chapter. Kids love it!

Buy MORE War Bonds

When you order new projector lamps be sure to return your old projector lamps.

Filmosound V···— is an example of B&H engineering which maintained in this great projector all the refinements of B&H performance despite shortages of critical materials. Filmosound V···— is now produced exclusively for the Armed Forces.



Opti-onics
BELL & HOWELL

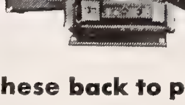
*Trade-mark registered

*Opti-onics is OPTIcs . . . electrONics . . . mechanICS. It is research and engineering by Bell & Howell in these three related sciences to accomplish many things never before obtainable. Today Opti-onics is a WEAPON. Tomorrow, it will be a SERVANT . . . to work, protect, educate, and entertain.

Victory will bring these back to peacetime fun for home movie fans

Filmo Diplomat 16mm. Projector

Filmo 70D 16mm. Camera

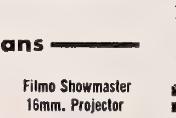


Filmo Auto Master 16mm. Camera

Filmo Turret 8 Camera

Filmo Master "400" 8mm. Projector

Filmo Showmaster 16mm. Projector



Products combining the sciences of OPTIcs • electrONics • mechanICS

PRECISION-MADE BY *Bell & Howell*

BELL & HOWELL COMPANY
1843 Larchmont Ave., Chicago 13, Ill.

Please send me the Filmosound Library Catalog and recent supplements.

Name...

Address...

City............................*State*.......... MM 11-43

MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 18 November, 1943 Number 11

Washington film news . . . . *William M. Nelson* 406
Get ready to expound!, *editorial* 409
Cine cheating . . . . *Arthur L. Gale, ACL* 410
Navy trains with films . . . . *Ensign Gordon L. Hough, USNR* 412
Fades after filming . . . . *Gale Yakovleff* 413
The new volcano 414
Amateur clubs . . . . *James W. Moore, ACL* 415
Practical films 416
Calculating stroboscopic discs . . . . *Robert A. Moore, ACL* 417
The clinic . . . . *Kenneth F. Space, ACL* 418
Polish for practical films . . . . *Paul D. Hugon* 422
Why movies move . . . . *G. A. Gauld, ACL* 423
1943 news release 424
Films you'll want to show 426
News of the industry 431
Marine combat cinematography . . . . *Staff Sergeant W. S. Kappel, United States Marine Corps* 435
Closeups 437
Free film reviews 438

• ON THE COVER: frames from *The Scout in the Forest,* now being filmed by Boy Scouts of America.

Harold M. Lambert from Frederic Lewis

Thanksgiving title background made to fit small metal titler

JAMES W. MOORE
Continuity Editor

ARTHUR L. GALE,
Editor

DONALD MAGGINI
Advertising Manager

MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year postpaid (Canada and Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies 25c (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1943, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to Amateur Movie Makers, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York 17, N. Y., U. S. A. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of Movie Makers with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

WASHINGTON FILM NEWS

WILLIAM M. NELSON

16MM. IN OVERALLS

While we don't hold with the hackneyed Confucianism to the effect that a picture is worth ten thousand words (it generally depends on the picture), we have had frequent occasion, during the past two years, to observe the effect of visual media on American education of all kinds. Our conclusion, which we have mentioned before in this column, is that pictures are the greatest single advance in education during all its long history. And, like a pair of twins, 16mm. and visual education have developed together through a drooling childhood, a groping adolescence, and, while it is a little too soon to say that they have come of age, it can safely be observed that they are approaching a healthy muturity.

Not the least of the factors responsible for this maturity is the program that has been conducted, for something over two years, by the United States Office of Education.

The conversion of all American industry to war production was a gargantuan job. We needed machines, new machines to make things that we thought we should never have to make again, and we needed people to build the machines. When the machines were made, we needed people to operate them, and we needed men and women to train other men and women in the ways of running these machines, and to assemble and test and process and ship the things that these machines made. Our need was summed up in a single word—an old word, but our desperate and vital need gave it a new meaning—*manpower.*

We had been a peaceful and peace loving nation. We had comparatively few people who knew anything about the design and production of war material. The experienced personnel we did have—engineers and machine designers and chemists and shop foremen —had quickly to train other people, and many of these in turn had to train still others. We had to train a tremendous industrial army, many of whom had never worked before. We had to take women who did not consider themselves competent to oil a vacuum cleaner and train them to do precision machine jobs on lathes and drill presses and milling machines.

Sensing the requirements of the future, the United States Office of Education started an experiment, the purpose of which was to determine the efficiency of motion pictures in training industrial workers. Forty eight films were planned, and contracts were let to private commercial producers. The films, wisely, related to the fundamentals of machine shop work and the ABC's of machine tools. While produced both in 35mm. and 16mm., all the films were designed for 16mm. projection, so that men and women in factories could be trained virtually on the spot.

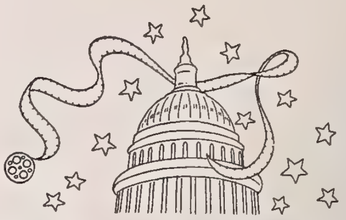
In the month before Pearl Harbor, there were eighteen of these 16mm. training films on the market. After Pearl Harbor, when we began to realize the scope of the training job that had to be done, and to see that time was of the utmost importance (there are still those in Washington who don't believe this) in winning a war, this film program was increased. In 1942, Congress appropriated sufficient funds to make possible the production of an additional 150 training films by the Office of Education.

Planning the use of the films is intelligent. They are part of the overall industrial training program that is being supervised and executed by the War Manpower Commission. The latter receives reports from its field representatives and from industrial manufacturers concerning the labor shortages that exist in a specific area and locality. They gear their training to fill the gaps and eliminate the shortages. They request the Office of Education to make films about specific subjects to implement the training program.

The Visual Aids Division of the Office of Education supervises the films at every stage of production. Two kinds of supervision are given. Within the Office of Education, a visual and technical expert work together on every film. Outside supervision is given by a committee in every area where the training programs are in operation; these committees consist of technical and industrial experts as well as education and government officials acquainted with the subjects of the films.

Each 16mm. movie is part of a "package," consisting of the movie, a silent slide film (consisting of approximately fifty frames from the movie) that is used for discussion and review and an instructor's manual whose purpose is to teach the teachers how to get the most out of the visual material. While no really comprehensive survey of results has yet been made, indications are that the films are doing a pretty good job.

At the present writing, there are about 150 of these 16mm. training films in process. These include forty nine training films on machine shop technique, thirty on ship building, twenty five relating to aviation, six covering optical techniques, five dealing with special problems in welding, ten concerned with miscellaneous engineering problems, twenty on superintendent training and five relating to the maintenance of farm equipment. They are being produced under private contract by twenty one companies located geographically all over the United States. Average payment to the contractor is $6000 for the film, the slide film and 5000 copies of the instructor's manual.



Some 30,000 prints of the first forty eight training films produced are currently in use by the Armed Services, schools, industry and by Allied nations. It is worthy of mention that the only users of the films in 35mm. width are outside the United States. The films are distributed by Castle Films, Inc., who render this service at cost.

Each movie is from one to two reels in length. When the present 150 films are completed, the Office of Education plans the production of an additional 300.

While the origin of this program cannot be traced specifically to any single man or event, much of the credit for it goes to three men whose experience and foresight helped to make it possible—Dr. John W. Studebaker, commissioner of education; C. F. Klinefelter, assistant to the commissioner, and Floyd E. Brooker, who founded the Division of Visual Aids of the Office of Education and who has been its director since that time.

The position of the Office of Education in sponsoring these training films can, after the war, serve both the government and American education in general, to good advantage. The Army, Navy, Office of Education and many private enterprises have all demonstrated that movies cut teaching time, add interest to the subject being taught and do a good job in general. While the Office of Education plans to abandon the present series at the war's end, we hope that it will take steps to convince primary and secondary schools of the value of and necessity for widespread visual media in teaching.

A Grand Gift
for a Service Man

Lt. John C. Blake
#19111875–
Blyth
Calif.

HOME MOVIES made with a Revere 8mm Camera

Movies made with a Revere 8 mm Camera are especially welcome. The fine lens and precision mechanism of the Revere capture the full beauty of every scene, whether taken in sparkling black-and-white or gorgeous natural-color Kodachrome. Although Revere is now devoting full time to precision-built war supplies, many dealers still have Revere equipment for rent. The Revere, with its exclusive reciprocating sprocket control, 5 speeds, and other advanced features takes sharp, steady movies and is easy to load and to use. Ask the camera store nearest you about a Revere Camera to take movies to send to a friend in the service. Revere Camera Company, Chicago, Ill.

No Christmas Gift can bring greater happiness to a soldier or sailor in training camp than movies of his "folks back home." 8 mm projectors for showing movies are available at training camps and nearby USO Centers and camera stores.

BACK THE ATTACK
Buy War Bonds!

Revere 8

MOVIE MAKERS

IDEAS $ $ IDEAS IDEAS

$1500.00 FOR IDEAS

in U. S. War Bonds

IDEAS $ IDEAS $ IDEAS $ IDEAS $ IDEAS $ IDEAS $ IDEAS

HERE ARE THE 26 AWARDS

FOR CAMERA DESIGN

1st Prize . . $200.00 in War Bonds*
2nd Prize . . 100.00 in War Bonds
3rd Prize . . 50.00 in War Bonds

FOR PROJECTOR DESIGN

1st Prize . . $200.00 in War Bonds
2nd Prize . . 100.00 in War Bonds
3rd Prize . . 50.00 in War Bonds

For Mechanical Refinements

CAMERA:

6 $50.00 U. S. War Bonds for the six best individual mechanical ideas.

4 $25.00 bonds for the four best supplemental designs, or mechanical suggestions, contributing to the over-all Camera design and operation.

PROJECTOR:

6 $50.00 U. S. War Bonds for the six best individual mechanical ideas.

4 $25.00 bonds for the four best supplemental designs, or mechanical suggestions, contributing to the over-all Projector design and operation.

*All War Bond amounts are at maturity value . . . In case of ties, duplicate awards will be paid.

8MM MOTION PICTURE CAMERA & PROJECTOR DESIGN COMPETITION

You who know what YOU want in the next motion picture camera you buy—what YOU think will simplify and perfect the operation of your next motion picture projector—this is YOUR OPPORTUNITY to share $1500.00 in U. S. War Bonds (maturity value) that DeVry Corporation will award those who contribute the best and most practical ideas for TOMORROW'S 8MM MOTION PICTURE CAMERA & PROJECTOR.

What should this camera look like? How should it be equipped? What style projector do you prefer? How may its operation be simplified, perfected?

> **PROJECTOR:** ventilating system (lamp house); optical system; film movement; reel arms; tilting device; film safety devices; take-up framing, focusing and shutter mechanisms, etc. Can you suggest particular developments of these features?
>
> **CAMERA:** (single or turret lens mount) view finder; shutter, footage indicator; loading mechanism; winding key; exposure guide; lens mount; focusing; single frame release mechanism, etc.

Submit YOUR IDEAS in rough or in finished drawing—with brief comments if you desire. You may want to enter working model of a part. Drawing or designing skill (or workmanship of model) is secondary . . . the IDEA is what counts. But mail the coupon today for complete details—award amounts—Official Entry Blank. There's no obligation. Competition closes midnight, Dec. 31, 1943. DeVRY CORPORATION, 1111 Armitage Ave., Chicago.

BUY WAR BONDS!

ARMY E NAVY

—for Excellence in the Production of Motion Picture Sound Equipment

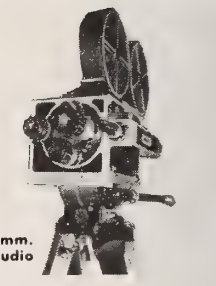
DeVRY

New York • CHICAGO • Hollywood

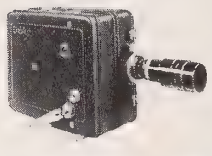
FOR 30 YEARS AN OUTSTANDING NAME IN THE CINEMATIC WORLD

THE WORLD'S MOST COMPLETE LINE OF MOTION PICTURE SOUND EQUIPMENT

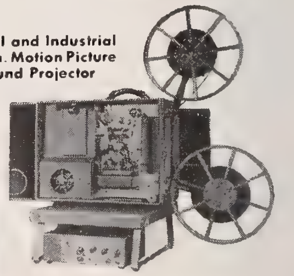
35mm. Theater Projector as Supplied to U.S. Armed Forces



$5,000.00 35mm. Hollywood Studio Camera



35mm. Battle Camera of "Desert Victory" Fame



School and Industrial 16mm. Motion Picture Sound Projector

16mm. All-Purpose Motion Picture Camera

THIS HANDY COUPON BRINGS YOU FULL PARTICULARS YOUR ENTRY BLANK

Wm. C. DeVry, President DeVRY CORPORATION
1111 Armitage Ave., Dept. 8-MM, Chicago 14, U.S.A.

Without obligation please send me complete details concerning your 8MM MOTION PICTURE CAMERA & PROJECTOR COMPETITION.

Name____________________ Age______

Address__________________________

City________________ State__________

MOTION PICTURE DeVry Chicago SOUND EQUIPMENT
Symbol of Quality

GET READY TO EXPOUND!

FOR a number of years substandard cameras and projectors have been familiar to many persons, and their knowledge of them has exceeded their acquaintance with 35mm. machines. For many years, the users of substandard equipment have outnumbered those who work with standard cameras and projectors.

In these years, however, people have seen more standard pictures in theatres than substandard films elsewhere. The big audience has been theatrical.

Abruptly the war has changed this last situation. The enormous use of 16mm. films by the armed forces and by other governmental agencies has so increased the audience for substandard projection that very probably an exact count would show that more people today see 16mm. and 8mm. films than 35mm. Attendance at the 16mm. projections of current theatrical releases for soldiers and sailors outside the United States is very great. How many persons have seen the 16mm. non theatrical offerings of Washington bureaus is not known, but the figure must be large. Projections for training by the Army and the Navy reach a total that would be almost unbelievable, if it were computed and announced.

To predict what will happen after the war is at best speculation. It is possible to see trends, and one of them certainly is that toward a great increase in the non theatrical use of movies. It is true that the large employment of arms and explosives in war is not carried forward into peace, because these products are not capable of a wide civilian application. On the contrary, airplanes and motion pictures should gain in general use after the war, for both have important civilian tasks.

Before the war, the United States was generously provided with motion picture theatres, and it is not likely that the increase in movie use will come through the multiplication of projections for theatrical customers. These had already reached immense numbers.

The greater employment of movies should come in the non theatrical field, where substandard production and distribution have proved their superior usefulness as compared to standard film. Entertainment will be only one of the many functions of motion pictures. The practical application of this marvelous medium of human expression will become more general and more complex. Movies will belong to everybody.

As the center of the non theatrical movie activity for many years, the Amateur Cinema League knows that many calls will be made upon it in the non theatrical development after the war. The League's members will have to serve in their own communities as exponents of a new method of communicating ideas, as they tell their neighbors about the many things that substandard films can do for them.

With this responsibility ahead, there is every reason for alert substandard movie makers to keep abreast of filming by reading and study. They will have to expound, and they should be sure that they know as much as possible about their hobby which will become a great vocation.

ACL

The AMATEUR CINEMA LEAGUE, Inc. *whose voice is* MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

DIRECTORS OF THE LEAGUE

STEPHEN F. VOORHEES, *President* . . New York City
JOHN V. HANSEN, *Vice President* . Washington, D. C.
ETHELBERT WARFIELD, *Treasurer* . . New York City
C. R. DOOLEY . . . . . . New York City
MRS. L. S. GALVIN . . . . . Lima, Ohio
H. EARL HOOVER . . . . . . Chicago, Ill.
HAROLD E. B. SPEIGHT . . . . Canton, N. Y.
PHILIP N. THEVENET . . . . . Dallas, Texas
FLOYD L. VANDERPOEL . . . . Litchfield, Conn.
ROY W. WINTON, *Managing Director* . . New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK 17, N.Y., U.S.A.

Amateur Cinema League offices are open from
9:00 A.M. to 5:00 P.M., Mondays through Fridays

Figure 1.

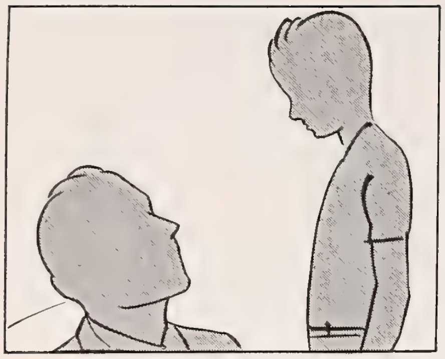
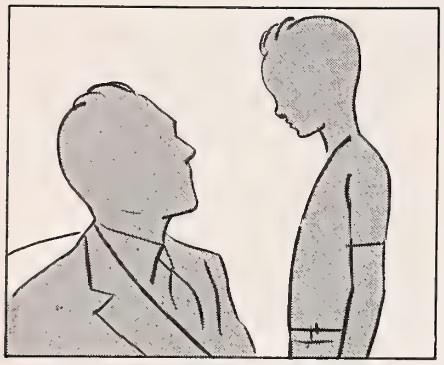
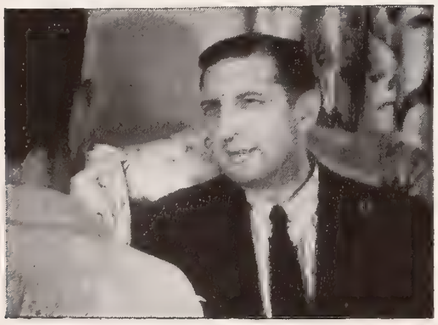


Figure 2.



• Above, top, father's head too near bottom and son's head too near top of frame in a natural scene; next, drawing shows better composition produced by cheating. Below, cine frame made by raising actor in chair as illustrated above.

Figure 3.



16mm. scene by Spot Films

Cine cheating

Illusions created by changing position of actors and set

ARTHUR L. GALE, ACL

A COMPETENT movie maker learns to cheat, because cheating in movies is not an objectionable practice that will ostracize you from the society of decent people like cheating at cards. You can cheat at movies and keep your self respect and even win the applause of your audience.

Briefly, to cheat in filming is to arrange the subject matter, properties or the set of a scene differently from the way that they would appear in real life and differently from the way that they appear on the screen. It is done to get a better viewpoint or a better composition. Sometimes the changes are made to create a better lighting arrangement —but they all boil down to plain and fancy cheating. What the audience thinks is a natural, normal scene is not at all so, in reality.

Suppose that you are filming a girl seated in a chair, alongside of which is a small table supporting a vase of flowers. You look through the finder and discover that the flowers are more prominent than the girl's face; so, you simply move the table back, flowers and all. Or, in a close shot, you may find that the flowers on the table (previously seen in a medium shot) are too low to make a pleasant composition. The bottom of the vase is not seen; so, you simply put a couple of books under it to raise the flowers.

In neither case will the audience realize that the properties of the scene have been rearranged to make a better composition. Even though the vase of flowers at normal height was shown in the previous medium shot, the fact that it is actually higher in the close shot will pass undetected. The change from medium to close views convinces the audience that any change in the relationship between the objects in the scene is caused only by the shift in viewpoint.

A scene of a father (seated) and his son (standing) is shown in Figure 1, an example of a problem that was actually met in a recent movie. The father was a big man; but, when he was seated in a low chair, his eleven year old son towered above him, making it impossible to take a close shot of them both without having the father's head at the bottom of the scene and the son's head at the top. The effect in real life was considerably worse than that shown in the drawing.

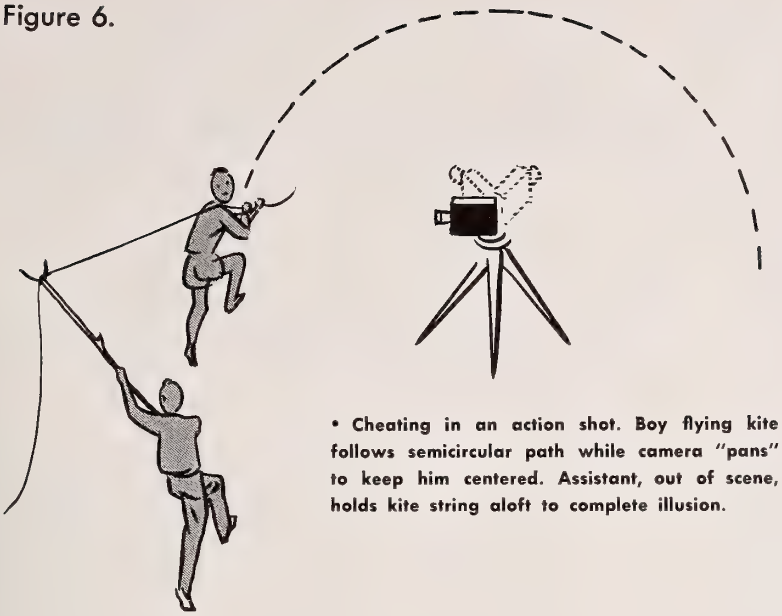
The answer was to put cushions in father's chair to raise him, as shown in Figure 2. Nobody can detect the cheating, even though the father, normally seated, and the son were shown in a preceding medium shot. In making the shot illustrated by the frame shown in Figure 3, Dad was actually raised a foot higher in his chair by means of cushions.

Movies are two dimensional, and a davenport, or chair, that is parallel with the wall can actually be moved ten inches or more away from the wall without risk of detection. This fact makes it easier to back light walls behind furniture and actors, and the possibility of moving furniture away from walls is especially useful to amateur movie makers who do not have the overhead racks of lamps used in Hollywood studios.

A shift in viewpoint even permits you to rearrange the furniture in the room, although, in most cases, one must maintain the relationship of one piece to another that was established in a preceding scene. Figure 4 shows a "two shot" in another recent non theatrical movie. One man was shown explaining an idea to the other. In the next scene, it was desirable to shift the viewpoint to emphasize the reactions of the second man, and the change made it necessary to shoot from behind the davenport. But the davenport was against the wall, and its position was shown in the first scene.

The answer was to move the davenport out at an angle—a simple expedient that not only solved the problem of the camera viewpoint, but also made room for lighting equipment behind the man on the davenport. It was necessary to move the man in the chair, the table beside his chair and coffee table, too,

Figure 6.



• Cheating in an action shot. Boy flying kite follows semicircular path while camera "pans" to keep him centered. Assistant, out of scene, holds kite string aloft to complete illusion.

as shown in Figure 5, but all these pieces were placed in the same relationship as the arrangement in the previous scene. The background cabinet was not moved because its change in relationship to the group around the davenport would not be detected. It dressed the set better where it was.

The great advantage of this type of cheating is that it permits you to get good viewpoints in fairly small rooms. If you can't place the camera to get a side view of Grandmother on the davenport, simply bring out one end of the davenport and shift your subject rather than the camera. The only caution is to watch parallel pieces of furniture, such as the coffee table in Figures 4 and 5.

Cheating is traditional in Hollywood. The boy may be too tall and the girl too short for a well composed close shot of the faces of both in one frame. Answer—raise the girl by giving her a small box to stand on. Nobody knows the difference even though the discrepancy in their heights may have been quite marked in previous medium shots. Short male stars have often been provided with something more effective than elevator shoes when they play opposite tall women. The girl should not be taller than the man, and cheating saves the day.

Cheating is common in fights, at least movie cheating is. The "haymaker" seen from behind the fighter receiving it never really lands. It may miss the actor's chin by a good three inches, but his head snaps back at the second the blow is supposed to connect, and you hear the dead smack on the sound track. The effect is all that you could ask for.

A recent film of boys included a sequence of kite flying. A boy is shown getting the kite aloft and then flying it. Next comes an upward shot of the kite flying against the sky. The script then called for a

[Continued on page 434]

16mm. scenes by Leo J. Heffernan, FACL

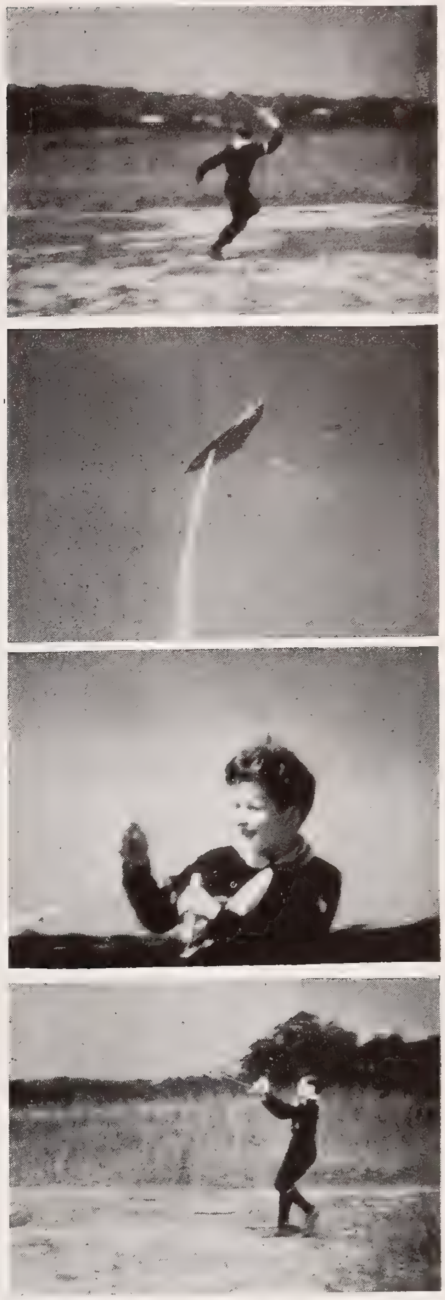


Figure 7.

• Above, frames from sequence of kite flying made as discussed here. Below, normal position of furniture on set and rearrangement to permit different camera angle.

Figure 4.

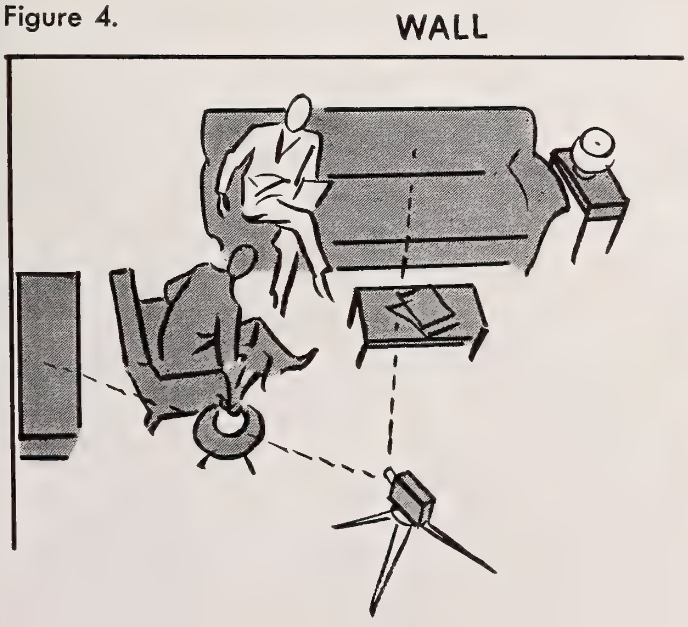
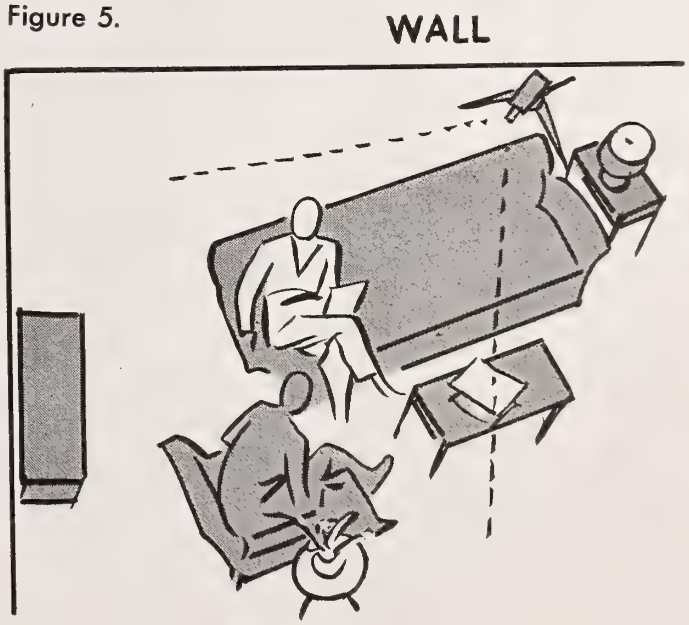
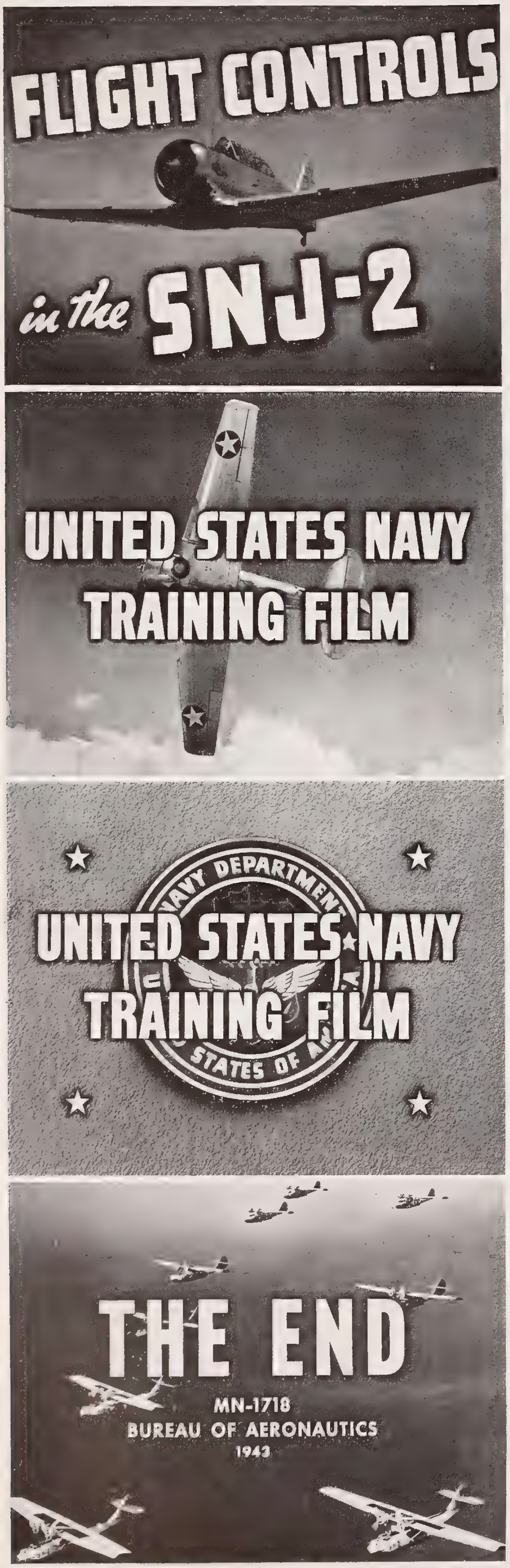


Figure 5.



• Titles and credits in recent U. S. Navy training films



NAVY TRAINS WITH FILMS

Survey of Navy's production and use of training movies

ENSIGN GORDON L. HOUGH, USNR

FORESEEING the immediate need for a greatly accelerated training program, a United States Navy board convened in Washington in 1941, to consider the photographic requirements of the Service. The board's recommendations were approved by the Secretary of the Navy and promulgated by him in a letter of October, 1941.

In this directive, the Bureau of Aeronautics was named as the central coordinating agency for all Navy photography, both "stills" and motion pictures, and the work of that Bureau's Photographic Division was considerably enlarged. Operating under this same letter, the Training Film Unit (now Branch) was set up to procure "visual aids for other bureaus, shore stations or fleet units, after approval by the Bureau of Naval Personnel." The Bureau of Naval Personnel is charged with all training activities of the Navy except for the programs for aeronautics and for civilian personnel, which are directed by the Bureau of Aeronautics and the Office of the Assistant Secretary, respectively. Furthermore, the Bureau of Naval Personnel in the past has carried on experiments in audio visual education.

Prior to this directive, costly duplication of effort frequently resulted from the ignorance of each bureau as to the motion picture activities of any other bureau. In the past, when a bureau or office desired a training film, it either undertook to make one itself, often with very limited facilities and inexperienced personnel, or else engaged a commercial producer for the job.

A basic procedure was established for the procurement of training films which, with several modifications, is substantially the same as that in operation today. All requests for the production of training films, with the exceptions of aeronautics and civilian training subjects as indicated previously, are addressed to the Chief of the Bureau of Aeronautics and sent through the Chief of Naval Personnel. Upon receipt of the official request, properly endorsed by the Bureaus of Aeronautics, Naval Personnel and the Bureau having cognizance over the activity requesting the film, the Training Film Branch swings into action and assigns to the project a two man team, composed of the project supervisor and the education officer. Working in close collaboration with the technical adviser, a man named by the requesting authority as the best informed person available on the subject matter of the film, these three engage in the initial research which leads to the first rough outline of the film's content.

The project supervisor and education officer are, respectively, specialists in film production and audio visual instruction techniques. Specifically, the project supervisor acts as the coordinating agent for all Naval activities and the personnel concerned with the production, and he serves as liaison officer between the Navy and the producer. He is responsible for the security of film, scripts, materials and personnel and is in constant touch with the production at every stage of its development. He

[Continued on page 427]

Photographs by Boris Yakovleff

FADES *AFTER* FILMING

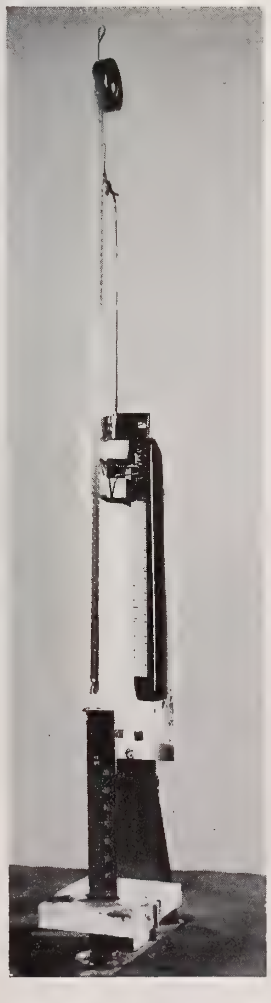
Chemical method produces transitions as required

GALE YAKOVLEFF

FADE outs and fade ins can be made easily in some advanced 16mm. cameras, and there are several accessory devices on the market to produce fades with any camera. In addition, it is always possible to produce a rough fade out simply by closing down the diagphragm to its smallest opening at the end of the scene and then by cupping one's hand over the lens.

But, however easy or difficult it may be to make a fade during filming, one still meets a problem in editing. One may want to shorten the beginning of a scene made with a fade in, and, if the footage is shortened, the fade will be neatly eliminated. The need of shortening the scene at the end and eliminating a fade out occurs even more frequently. Getting the fades where you want them, *after the final editing,* is the problem.

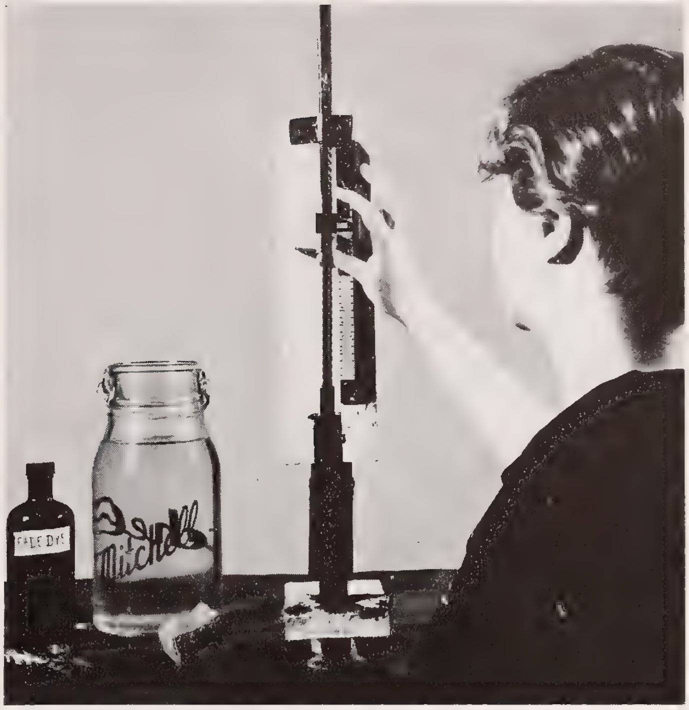
Figure 1.



In Hollywood, it is done by optical printing, and fades and dissolves are ordered wherever they seem to be most useful. Optical printing is too expensive for the amateur and even impractical in much commercial 16mm. shooting.

Fortunately, there is a way of producing fade outs and fade ins after the film has been exposed, and the method that is available even makes it possible to produce dissolves by overlapping a fade out and a fade in in the 16mm. printer. The equipment to produce the fades—either out or in—is a dye that, in the case of the fade out, progressively darkens a strip of film, from a clear frame to complete blackness. The fade in is a reverse of this effect, of course.

Fotofade, the dye that does the trick, is sold in a concentrated solution which must be mixed with water. Directions on the bottle tell you the proportions of water and dye.



• **The fading device in operation. The calibrated frame guide makes it simple to dip film in dye frame by frame.**

However, we have found that the best method is to experiment with several strips of old film, to determine the exact strength of the solution to produce the results that we consider best. If the dye solution is too strong, the first frame of the fade out will be too dark and, if the dye is too weak, the last frame of the fade out will not be black.

The steps in making a chemi- [Continued on page 429]

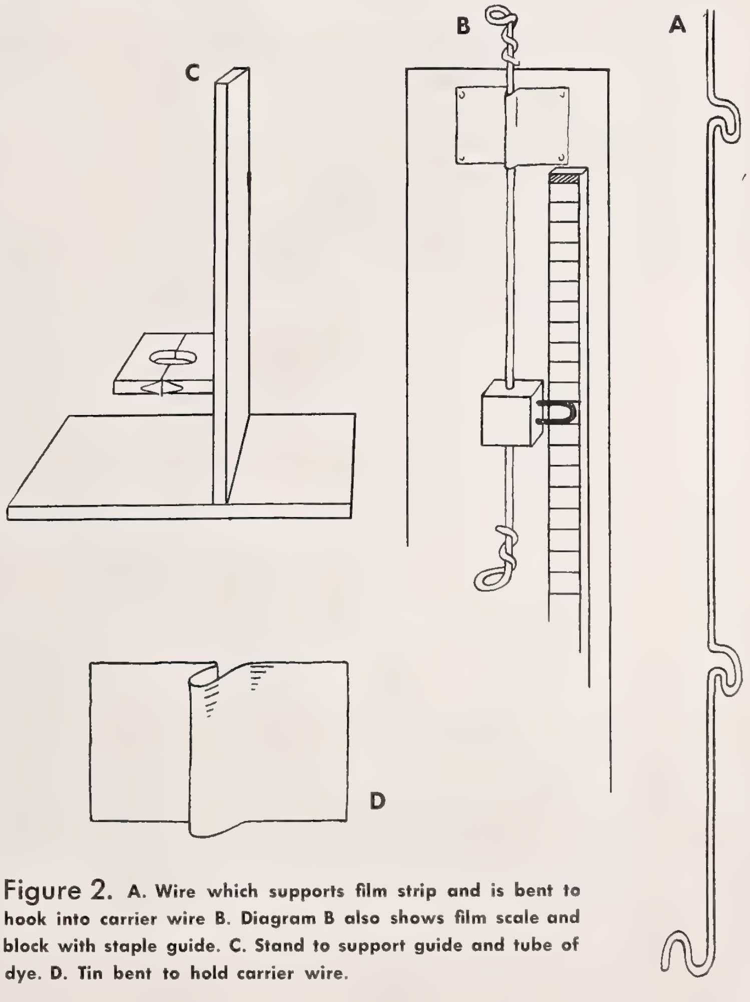


Figure 2. **A. Wire which supports film strip and is bent to hook into carrier wire B. Diagram B also shows film scale and block with staple guide. C. Stand to support guide and tube of dye. D. Tin bent to hold carrier wire.**

THE NEW VOLCANO

Film records for first time this awesome sight

16mm. scenes by Ralph E. Gray, ACL

• **Frames from *The Volcano of Paracutin*, record of the eruption of Mexico's new volcano, filmed by Ralph E. Gray, ACL.**

ON Saturday, February 20, 1943, there occurred in Mexico an event which, had there not been a world war in progress, would have crashed the front pages of our newspapers throughout the Western Hemisphere. This was the birth in the State of Michoacán of a new and extremely active volcano, perhaps *the* great geologic miracle of the Twentieth Century.

The site of this new fiery furnace is about 350 miles due west of Mexico City and 100 miles inland from the Pacific coast, between the villages of Paracutin and San Juan Parangaricutiro. Dr. Ezequiel Ordonez, mining engineer and geologist of Mexico City, has this to say of the region in a report to the American Institute of Mining and Metallurgical Engineers: "This whole Sierra Madre cordillera is charged with volcanic activity. . . . From the city of Morelia, the capital of the State of Michoacán, to Uruapan—a distance of 125 miles—more than 100 high and low volcanic cones are seen from the highway."

Uruapan, the nearest town to the volcano with hotel accommodations, was where Ralph E. Gray, ACL, made headquarters on his visits to this awesome and impelling pictorial subject. It was almost inevitable that Mr. Gray, for so many years a familiar of Mexico's many photographic attractions, should be among the first cameramen on the scene at this latest and perhaps greatest spectacle. It is from him that we have a first hand report of the volcano's progress during his four visits in as many months of the volcano's existence.

For fifteen days preceding the outburst at Paracutin, local earth shocks were repeated at close intervals, until on February 20 there were distinct underground rumblings. That afternoon, smoke began to rise from a small crack in a tilled cornfield, followed quickly by flames and then by molten rock erupting from the ground. The next morning, the cone was 100 feet high. By the third day, it had mounted to 180 feet in height, and that night a lava flow started which continued without letup until the middle of April.

Mr. Gray arrived on the scene scarcely a week after the first eruption, following a day's run over the 300 miles of paved highway to Uruapan—and a *three hour* traverse of the twenty miles of dust from there to the base of the cone. "We were still well out of sight of the volcano," he writes, "when we first heard the explosions. And I mean EXPLOSIONS! They were coming at the rate of fifteen to twenty a minute, with rocky chunks of red hot lava as big as boxcars hurtling hundreds of feet into the air. They seemed then to drift earthward in slow motion, upheld as they were by the incredible upward thrust of the billowing smoke and steam pouring from the cone. . . . At each new burst, one cameraman would say to another, 'Did you catch that one?', doubtful as we were that such thunderous and primeval activity could long endure."

But Mr. Gray and his companions were woefully wrong in the idea that the eruption could not last long, as he is quite willing to admit in the following summary: "On my first visit (late in February), the cone was about 200 feet high and an area of lava surrounded the base for about a quarter of a mile. Two weeks later, it was twice as big. Two months later, when I had the privilege of escorting Burton Holmes and his party to Paracutin, we could only estimate the advancing dimensions, for the visibility was almost nil. We did find, three miles from the volcano's known site, a ground covering of black ash from eighteen to thirty six inches deep—and you would swear the concentration in the air was even thicker.

"Early in June, some new vents broke open in the side of the crater, and from one of these there began to pour forth a flood of molten

[Continued on page 425]

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Comedy in Cleveland Seven members of the Cleveland Amateur Cinematographers, meeting monthly in each other's homes, have recently completed production of a comedy which was planned, bit by bit, by each one of them. The picture is titled *No Escape, or Phil's Bills,* and it was produced in two 16mm. monochrome versions, by Willard DeWitt and Jake Worz, and in one 8mm. Kodachrome version by Phil Danzinger, ACL. Mr. Danzinger played the only part in an episodic story which told a farcical tale of a man driven to attempt suicide by the pressure of his mounting indebtedness. Planning each new suicide effort (and the sequence portraying it) was the responsibility each month of the member in whose home the filming was to be done. Other members of the CAC engaged in this remarkably successful project were Harry Guenther, ACL, Gordon Smith, Thorens Melkerson and John Knuth.

Syracuse elects New officers for the coming club season have been announced by the Syracuse (N. Y.) Movie Makers Association, as follows: Nedford Olney, president; Robert Kimber, ACL, vicepresident; Seymour Ratter, treasurer; Walter Kellogg, recording secretary; Lisle Conway, corresponding secretary; Roy Pannemburg, sound technician; Archibald Rodgers, Earl Abbott and Maurice Schwartzburg, members of the board of advisers. The program for the club's annual Garden Party meeting, held at the home of Arthur Tucker, ACL, included *New Hampshire on Parade* and *In the Beginning,* 1942 Ten Best award winner, by Fred C. Ells, FACL; *Amateuriana,* by the Indianapolis Amateur Movie Club; *The Hollow Idol,* by the Syracuse club; *Our Baby* by Mr. Abbott, and *The River,* by Mr. Tucker. Syracuse club meetings have been changed to the first and third Tuesdays of each month, at 336 West Onondaga Street, group headquarters.

In Indianapolis Members of the Indianapolis Amateur Movie Club gathered recently in the Cellar Cinema of Roger T. Sneden, ACL, for a smoothly presented program accompanied throughout by music and sound effects on disc. Seen on the Sneden screen were *Our Southern Neighbors,* a Castle Films release reedited by Mr. Sneden for the occasion; *Filter Facts,* a technical short feature, by Mr. Sneden; *Back to the Soil,* by George Mesaros, ACL, and *The Voorlezer's House,* by Frank E. Gunnell, FACL, both 1942 Ten Best award winners from the League's Club Library; *Our News of 1942, Part Two,* by Mr. Sneden. Attractive programs, press printed by Mr. Sneden for the occasion, rounded out the event.

Joint meeting in S. F. Initiating what promises to be an annual occasion, members of the Westwood Movie Club and of the Cinema Club of San Francisco held a highly successful joint meeting recently, gathering in the quarters of the latter group at the Women's City Club. Following a cafeteria dinner, the film program presented *Visiting Nurse,* by Dr. J. Allyn Thatcher, ACL (San Francisco), assisted by Jesse W. Richardson (Westwood); *My Garden,* by Ed Franke (Westwood); *Fantastic Formations,* by Rudy Arfsten, ACL (San Francisco); *The Artist and The Model,* by Ed Sargeant, ACL (San Francisco); *Apartment Victory Garden,* by Clyde Wortman (Westwood); *San Francisco, The Story Book City,* by Lieutenant Russell Hanlon (San Francisco); Kodachrome slides, by Leon Gagne, Henry Swanson and Erik Unmack, ACL (Westwood).

Tri-City chooses Georgia T. First, ACL, of Rock Island, Ill., has been announced as president for the coming club season by the Tri-City Cinema Club, serving Rock Island and the communities of Moline, Ill., and Davenport, Iowa. Other officers are Willis F. Lathrop, ACL, of Davenport, first vicepresident; Tom Severs, of Moline, second vicepresident; Dr. James Dunn, ACL, of Davenport, secretary treasurer. Serving with

[Continued on page 430]

• Shots in *No Escape, or Phil's Bills,* comedy produced by Cleveland Amateur Cinematographers in which Phil tries to escape his bills by committing suicide.

8mm. scenes by Phil Danzinger, ACL

Practical Films

The non theatrical movie as used for various purposes

16mm. scenes by Harold Berk, ACL

• *Canadian Thoroughbred* is a story of the breeding and training of a colt in racing stables in Ontario.

TWO FILMS ON GYROSCOPE

The Sperry Gyroscope Company, Brooklyn, N. Y., has released two 16mm. sound on film productions which are available to interested groups. *The Romance of the Gyroscope,* running 400 feet, explains the underlying principles of the gyroscope and outlines its development during the past forty years. *The Gyro Compass* shows the first gyroscopic instrument, made by Elmer Sperry, and gives an account of the many contributions that this instrument makes toward safety and comfort in various types of transportation. Repeater compasses, gyropilots and course recorders are also shown, and emphasis is placed on the extensive current use of these instruments for war needs. For distribution information, see *Free Film Reviews* in this number.

• Scenes in *The Romance of the Gyroscope;* top, primitive man invents the wheel and finds some of its uses; bottom, the scientist Foucault working on his discovery of the gyroscope.

RAISING A WINNER

Harold Berk, ACL, of Toronto, produced *Canadian Thoroughbred,* a 16mm. Kodachrome film which he made within a radius of seven miles of his home. Although he filmed in a small area, he managed to achieve the scope and variety of scene usually incorporated in elaborate travel pictures.

The story traces the breeding and training of a young thoroughbred horse at the Hatch Racing Stables at Agincourt, Ontario, and most of the action occurs in this beautiful setting. The concluding sequences were filmed at the Thorncliffe Racing Track near by. The picture is distinguished by the fine quality of the color, the decorative use of the landscape backgrounds and the judiciously chosen action shots involving the training of the animal. The cheering crowds and the panoply of the racing array add excitement to the concluding section of the film, and the appeal of the young foal that is shown maturing to winning form captures interest early in the picture. *Canadian Thoroughbred* runs 600 feet of Kodachrome film, and it is screened with appropriate musical accompaniment and sound effects.

POINTS NEW USES

A film which indicates a new field for service through movies is *Eighteenth Century Life in Williamsburg, Virginia,* the joint product of Colonial Williamsburg, Inc., and Eastman Kodak Company. The first of these organizations operates the restored buildings in Virginia's colonial capital, which were recreated through the generosity of John D. Rockefeller, jr. **[Continued on page 434]**

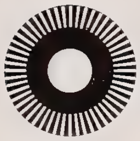


Fig. 1.

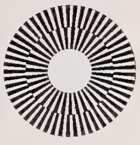
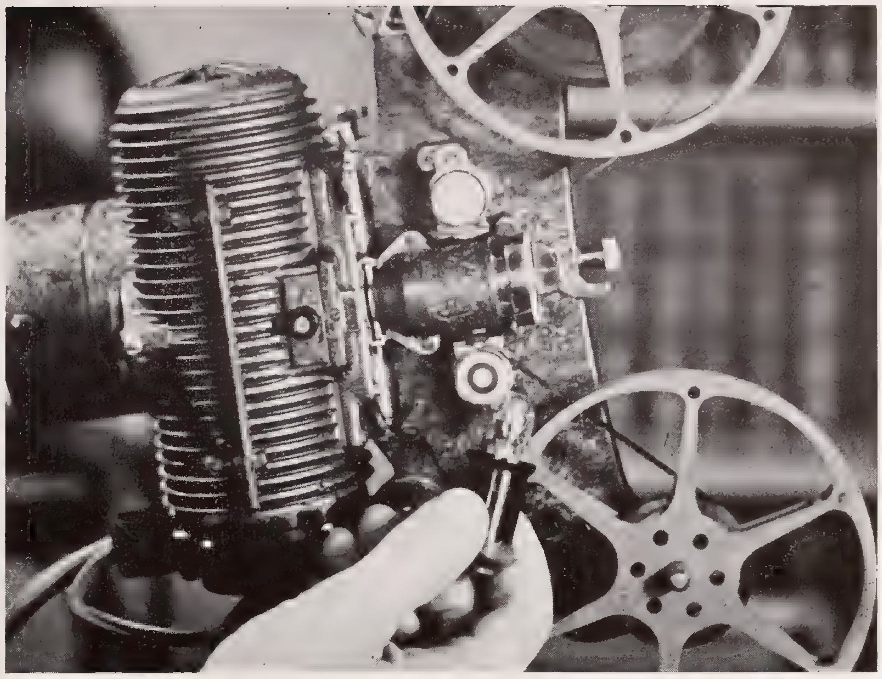


Fig. 2.

Robert A. Moore, ACL



• **Above, stroboscopic discs for use with projectors that have sprocket wheels with fourteen teeth. At right, discs in place on author's 8mm. projector, being viewed in light of neon glow lamp.**

CALCULATING STROBOSCOPIC DISCS

Rules to enable you to make disc to fit any projector

ROBERT A. MOORE, ACL

IF YOU are presenting movies with musical accompaniment, it is important to know if your projector is operating at exactly sixteen frames a second. To supply this information, the ACL booklet, *Building a Dual Turntable,* contains a reproduction of stroboscopic discs that can be used with projectors that have sprocket wheels with eight teeth. The discs are composed of segments, so placed that, when the discs are attached to the hubs of the sprocket wheels and are viewed by a neon lamp, one of them appears to be motionless when the projector is operating exactly at sixteen frames a second, while the other appears to be motionless when the projector is operated at twenty four frames a second.

These discs serve the purpose perfectly with a projector that has sprocket wheels with eight teeth, but my projector has a sprocket wheel with fourteen teeth. So, I tackled the problem anew, with the result shown in the photograph on this page. The discs I designed are also shown, and, if your projector has sprocket wheels with fourteen teeth, you can cut the discs out and use them. Cement them on the hubs of the sprocket wheels, using model airplane cement.

Purchase a small neon glow lamp with candelabra base and a bakelite socket that can be attached to an extension cord. (I used a short extension cord of about eight inches and wired it to the projector plug.) Care must be taken to illuminate the discs with the light from only one of the two elements in the bulb, because they flash alternately, and the combined light of both will nullify the stroboscopic effect of the device.

For applying the device to projectors having a sprocket count other than fourteen, you can follow the procedure and formula that I worked out in designing these discs.

All calculations are determined by the constant factor—the neon glow lamp, which emanates an intermittent light, flashing sixty times a second on a sixty cycle alternating current.

By forming a fraction made up of the number of teeth on the sprocket wheel over the number of frames a second desired, you will obtain a factor representing the part of one second that the wheel must take to complete one revolution in order to project the desired number of frames a second. This fraction is then divided into the number of light flashes a second (sixty) and the result is the number of segments required for your disc. These segments, when evenly spaced on a disc that is rotated at the *correct speed,* will move forward the distance of *exactly* one segment each one sixtieth of a second and, when the disc is viewed with the light that is flashing once each one sixtieth of a second, will be "in register" or synchronized, and will *appear* to be motionless. If the projector is operating too slowly, the segments will not have moved forward the distance of one segment by the time the light flashes, and the disc will appear to rotate backward slowly. If the projector operates too fast, an opposite condition will result.

An example of a specific problem is supplied by the fourteen tooth sprockets on my projector. To find the number of segments needed for the sixteen frames a second disc, I worked the prob-

[Continued on page 428]

THE CLINIC

Technical comment
and timely topics
for the amateur

KENNETH F. SPACE, ACL

Telephoto and wide angle

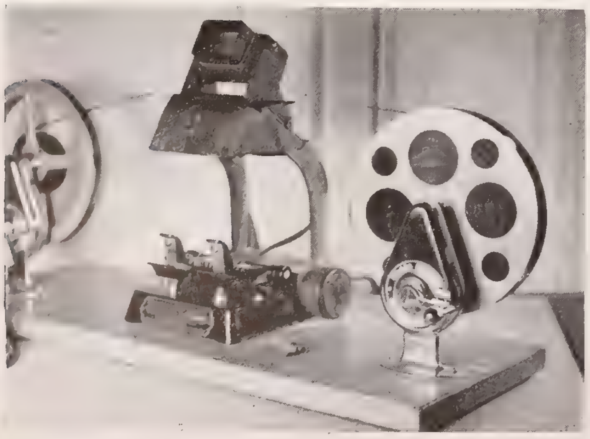
A helpful property of the telephoto is the fact that, if it is used on a scene of a character walking toward the camera, the character will remain within the frame area for a longer time than he would if a normal lens were used. The reverse of this principle is true with a wide angle lens. If the wide angle is substituted for a normal lens, to film a scene of an object coming toward the camera, the object will remain on the screen a shorter length of time than it would have done had a normal lens been used.

This is an important fact to remember in choosing the lens for certain scenes, such as shots of cars, ships or trains that are traveling toward or away from the camera. The longer the focal length of the lens you use, the longer the subject will remain within the frame.

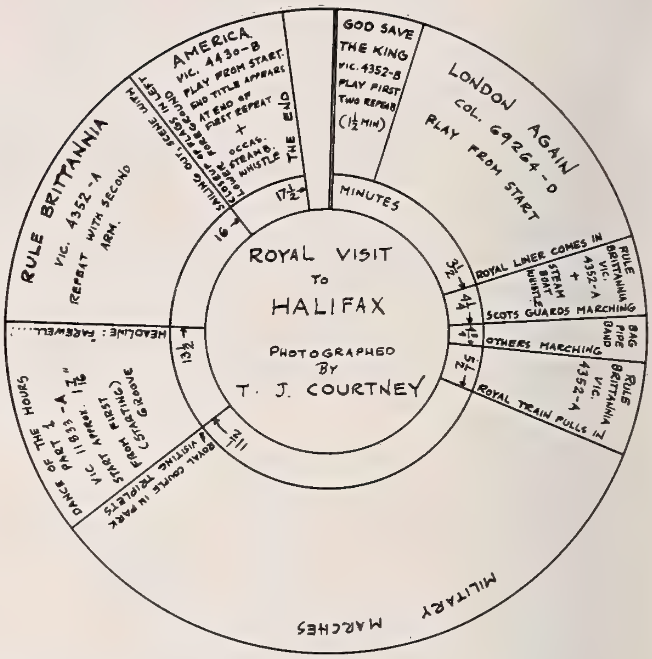
Editing combination

It may be difficult to find the usual "sets" of editing equipment, in these wartimes; so, here is a combination that we worked out. It uses a familiar viewer, rewinds and splicer, but each comes from a different maker. The photograph shows the assembly on a good hardwood board, nine and a half inches wide by thirty seven inches long. The viewer is mounted upon a wooden block at the end of which can be seen the "on" and "off" switch for the viewer light. The rewinds are mounted carefully in line with the film slot of the viewer, and the splicer is placed just below this slot, so that the film may be lowered from viewing to splicing position without twisting. The board has small knobs under its four corners, so that it will rest easily on a desk, and there is a hole cut beneath the splicer, so that film cuttings will fall through for handy disposal. The neatness and practicability of this editing board compare very favorably with commercial units, yet the cost, aside from the rewinds, splicer and viewer, is small.

Kenneth F. Space, ACL



Editing set assembled on board from equipment of different makes


ROYAL VISIT
TO
HALIFAX
PHOTOGRAPHED
BY
T. J. COURTNEY
GOD SAVE THE KING VIC. 4352-B PLAY FIRST TWO REPEAT (1½ MIN)
LONDON AGAIN COL. 69264-D PLAY FROM START
MINUTES
3½
ROYAL LINER COMES IN
RULE BRITTANNIA VIC. 4352-A + STEAM BOAT WHISTLE
4¼
SCOTS GUARDS MARCHING
1½
BAG PIPE BAND
OTHERS MARCHING
5½
RULE BRITTANNIA VIC. 4352-A
ROYAL TRAIN PULLS IN
2/11
ROYAL COUPLE IN PARK
VISITING TRIPLETS
DANCE OF THE HOURS PART 1 VIC 11833-A 1⁷⁄₁₆" START APPROX. 1⅞" FROM FIRST (STARTING) GROOVE
13½
HEADLINE: FAREWELL
RULE BRITTANNIA VIC. 4352-A REPEAT WITH SECOND ARM.
16
SAILING OUT, SCENE WITH CLOSEUP OF FLAGS IN LEFT LOWER FOREGROUND
AMERICA VIC. 4430-B PLAY FROM START. END TITLE APPEARS AT END OF FIRST REPEAT + OCCAS. STEAMB. WHISTLE
THE END
17½
MILITARY MARCHES

Unique and practical score guide which can be made to fit film can

Score card

This score card has nothing to do with bridge or athletic contests, but it is an excellent method of keeping track of the order and playing time of any phonograph records that are used with a film presentation. The card was designed by Joseph J. Harley, ACL, for a film produced by T. J. Courtney, ACL. The cardboard disc can be cut to the size of records and carried with them, or it can be of a size to go within the film can where it is easily stored. The latter procedure is the better, as the score for each film can be kept with it, while the records for one film might be used, in part at least, for another. The names and numbers of the records are written on the open spaces, and notes are made there as to details of starting or sections to be used. Along the lines running from the outside edge inward will be found the exact notations of the scene at which the change takes place in each individual case. On the inner circle space, the time in minutes for the playing of each record or part of a record is given, and the proportional time is indicated by the width of the space given to it. Thus, quick changes or long playing times are indicated very obviously, which is a great help in working rapidly. This is one of the neatest scoring guides that have ever been devised, and it is highly recommended.

Dark backgrounds

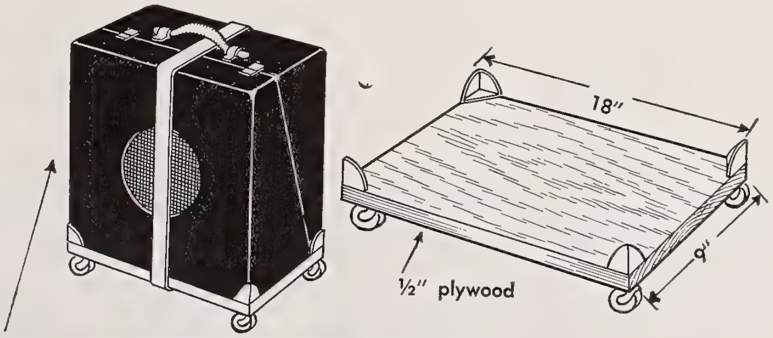
When one is filming portrait closeups or still life shots, he may find it best to use a black background to obtain the desired contrast with the subject matter. One's first thought is to find a black section of cardboard or a dark piece of cloth, to hang behind the subject. A few tests, however, will show, probably to your surprise, that black objects do reflect some light, and that, if the dark background is close to the area being lighted, there is a possibility that the texture of the material may be seen. There is one method of solving the problem, and that is to use no background at all. This seeming contradiction may be explained by citing an example. If you place your subject in a doorway between two rooms and so arrange your lights that they fall on the person mostly from the sides, but, in any case, entirely from the room in which the camera is placed and if you allow the second room to remain completely in darkness, you will find that the second room will provide an excellent black void.

To be sure of getting the desired effect, the filming should be done at night when no light can come in around the shades, and it will be found that the best results are to be had if the background room is large, so that stray light will not reach the far walls with enough strength to register or to reflect. It is possible to place the lights in the second room, directing their rays toward the subject, with a view to providing back lighting, but care must be exercised to see that none of the light shines into the camera lens or illuminates the surroundings in the darkened room. Thus it would seem to be better to light the subject entirely from the camera room.

In getting an exposure reading, one should hold the meter close to the subject's face, or the surrounding darkness will give an incorrect estimate for the overall illumination, incorrect in that we are interested only in the subject itself, and not the background.

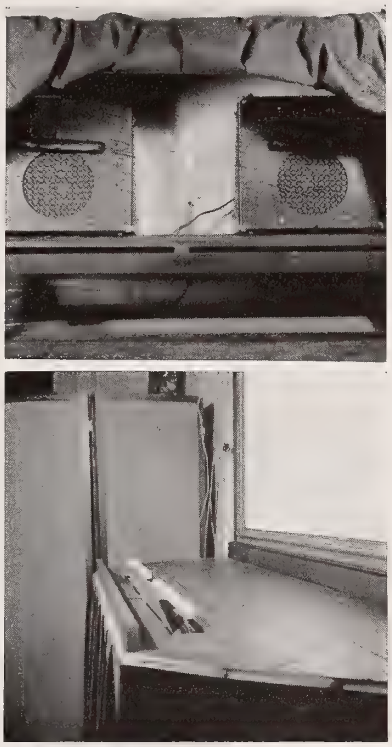
Labor saver While the sound projector design that combines the projector and loud speaker, for carrying, is an excellent idea in compactness, it does make the weight of the two items a problem, when a small person carries them. Our solution, shown below, is a real back saver. It can be built easily and at small cost. The bottom of the projector and speaker unit should be measured for the exact dimensions, which in our case were eighteen inches in length by nine in width. We cut the bottom from half inch plywood which was then varnished. Casters are fitted beneath each of the four corners of the platform. The casters should be of the type that allows movement in any direction. Upon the top, so that the case will not slide off, are fixed leather or metal corners, which may be found in luggage supply shops or large hardware stores. A long strap completes the assembly. The case is placed or fitted upon the truck and the strap is tightened. Thus, the handle of the case may be used as a means of guiding the rolling platform, as it is pushed along by hand. The average sound projector is high enough so that this handle can be reached without stooping, and the guidance of the truck can be accomplished without inconvenience.

A carrying platform for a sound projector combined with speaker

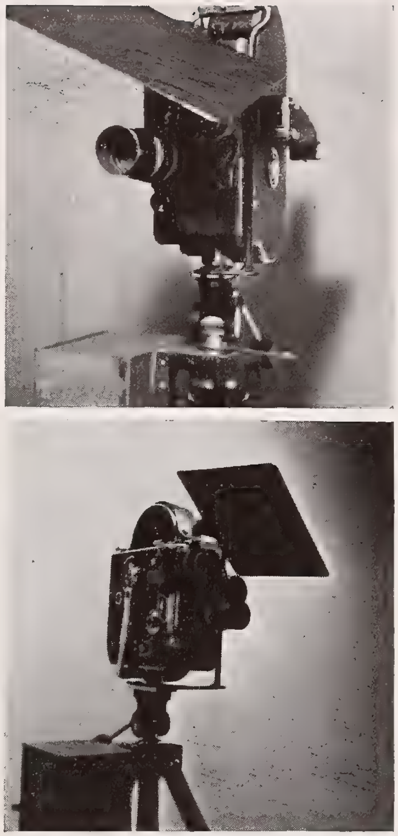


One case sound projector and speaker combined

Screen refinements The two photographs of loud speakers and of tubular lights show expedients that will add better projection facilities to homes. The upper view shows two speakers placed upon a low shelf behind a curtain that drapes from a small stage in front of the projection screen. The curtain conceals them from view and keeps dust from them, while the fact that they are up on a shelf makes it possible to clean beneath them with ease. The lower photograph shows the method of lighting used before the actual presentation of the film. In some projection rooms, the usual room lights are left on, while the audience is coming in, but it is very convenient to have the general light reflected from the screen so that the end of the room will have an attractive glow. This lighting is obtained through the use of two colored tubular lights, which may be of the same or of different colors. These are installed on hinged panels, so that they may be lowered out of sight when they are not in use. It might be noted that the screen is flat, fixed in place and given a border of wooden molding, painted black, as is a margin surrounding the edges of the screen itself.



Two refinements for presentations in the basement movie theatre

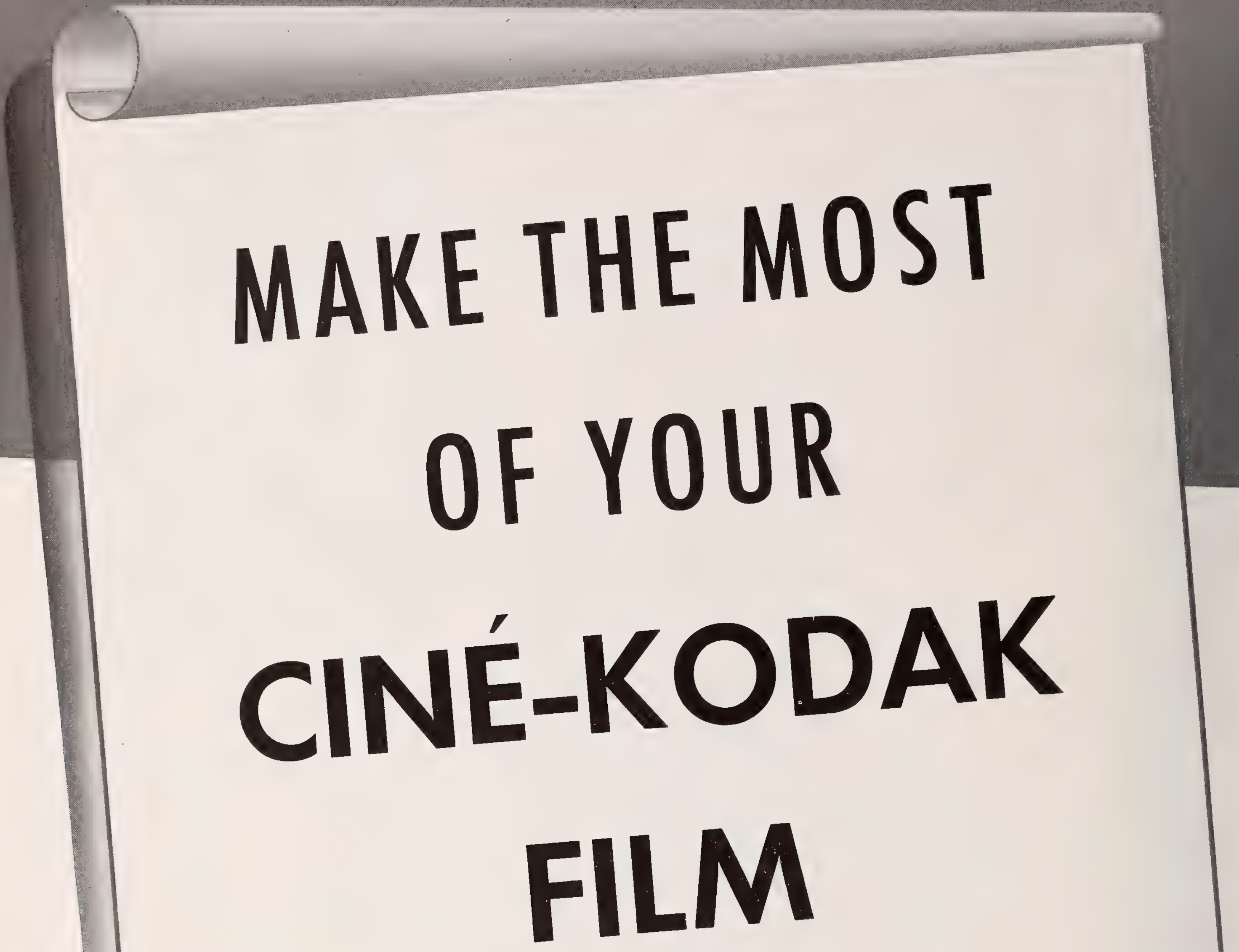


James J. Berman, ACL

Convenient lens shade that fits on support held by tripod screw

Lens shade Realizing the need for a sunshade, in filming toward the light, James J. Berman, ACL, designed and made the shade shown above. The shade itself is made from light metal and is five and a half by eight inches in size. It is painted dull black, to avoid any reflections from it. A small metal plate, cut from one eighth inch stock, is placed beneath the camera, between it and the tripod top. The tripod screw should go through a hole cut in this plate, and, when the camera is fastened securely, the plate should be rigid. At the front outside edge of the plate, a three sixteenth inch brass rod is fixed, so that it will extend upward; it is then bent over to a horizontal position at a point that will clear the viewfinder. The rod should be of sufficient length to clear it and also to reach a point over the camera's taking

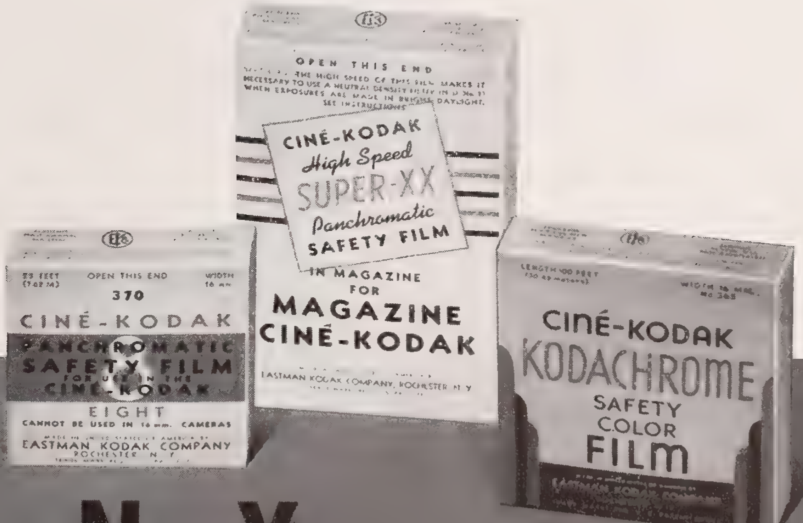
[Continued on page 425]



MAKE THE MOST OF YOUR CINÉ-KODAK FILM

EASTMAN KODAK COMPA

OF course, film is scarce…although you may be able to get a roll. And, of course, the film you do get should be used for really important pictures…pictures with men in the Service in mind…pictures they'll be thrilled to see when they come home.


OPEN THIS END
CINÉ-KODAK
High Speed
SUPER-XX
Panchromatic
SAFETY FILM
IN MAGAZINE FOR
MAGAZINE CINÉ-KODAK
EASTMAN KODAK COMPANY, ROCHESTER N.Y.
OPEN THIS END
370
CINÉ-KODAK
PANCHROMATIC SAFETY FILM FOR USE IN THE CINÉ-KODAK
EIGHT
CANNOT BE USED IN 16 mm. CAMERAS
EASTMAN KODAK COMPANY
ROCHESTER N.Y.
CINÉ-KODAK
KODACHROME
SAFETY COLOR FILM

Y, Rochester, N. Y.

EASTMAN KODAK COMPA

MAKE THE MOST OF YOUR CINÉ-KODAK FILM

Of course, film is scarce...although you may be able to get a roll. And, of course, the film you do get should be used for really important pictures...pictures with men in the Service in mind...pictures they'll be thrilled to see when they come home.

370
CINÉ-KODAK
PANCHROMATIC SAFETY FILM
EIGHT
EASTMAN KODAK COMPANY
OPEN THIS END
CINÉ-KODAK High Speed SUPER-XX Panchromatic SAFETY FILM
IN MAGAZINE FOR
MAGAZINE CINÉ-KODAK
CINÉ-KODAK
KODACHROME
SAFETY COLOR FILM
EASTMAN KODAK COMPANY

EASTMAN KODAK COMPANY, Rochester, N. Y.

POLISH FOR PRACTICAL FILMS

How care can bring greater clarity to your movies

PAUL D. HUGON

MANY cool headed technicians against one often flustered Jack of all trades—that is the difference between professional and amateur movie production. In whatever shirking of responsibility, or nepotism, the functions of assistant cameraman, script girl, continuity writer and film editor may have originated, they have abundantly justified themselves. Thanks to them, the illusion is preserved, as the amateur finds difficulty in preserving it, by *continuity of motion*, balanced *tempo*, matched *densities*, properly *keyed lighting*. Full studio organization could be applied just as effectively to the production of the simplest factual reel as to the million dollar spectacle, if the market justified the cost.

How is the one man company to obtain comparable results, with one hundredth part of the resources? Only by spending more time and study on the preliminaries, by better planning, by acting as if each of the technicians in turn were on the job.

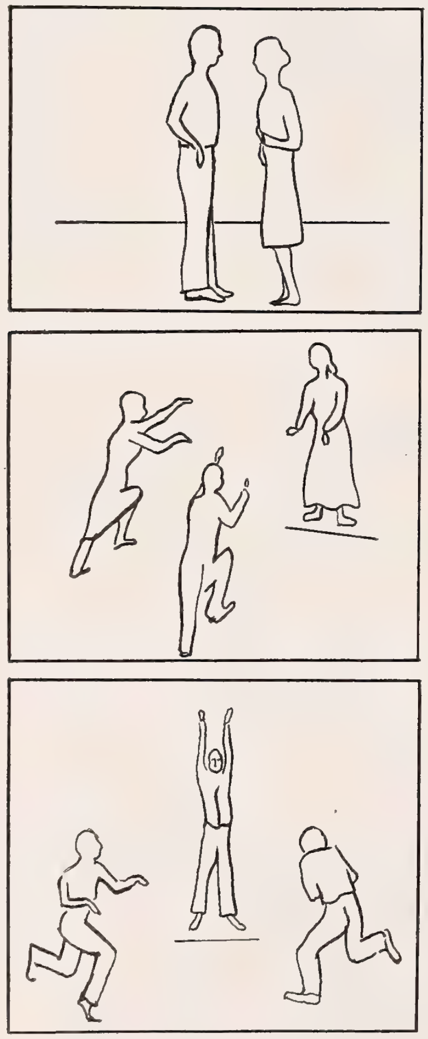
First, let us consider the *author* of the story. Why not turn him from a dull accountant, cataloguing his assets in monotone, to a sparkling narrator, dramatizing his chronicle with suspense, surprises and planned climaxes? Even in business, the fiction method holds good as the only successful approach to the public mind. Any good advertisement proves it—even a mail order catalog. The story as a whole must be constructed interestingly, not presented as a chronological inventory.

Secondly, the continuity writer may be regarded. His is the task of making the production intelligible. He translates into visual terms the author's literary forms. He visualizes in detail every bit of action, every link between scenes, relieving the director of embarrassment which might cause delays. He supplies the lucidity. Where the story reads, "Truck driver leaves the plant with tractor trailer unit," he substitutes specifications thus—"Trailer unit, just finished loading, stands at platform. The driver backs up his tractor unit, almost to the trailer. The garage man signals him to slow down, then motions to him to back slowly. Closeup of tractor being coupled to trailer. The two are locked together. Air brake is tested. Tractor trailer unit pulls away from the platform." There is very little footage, but that footage is highly informative and value setting.

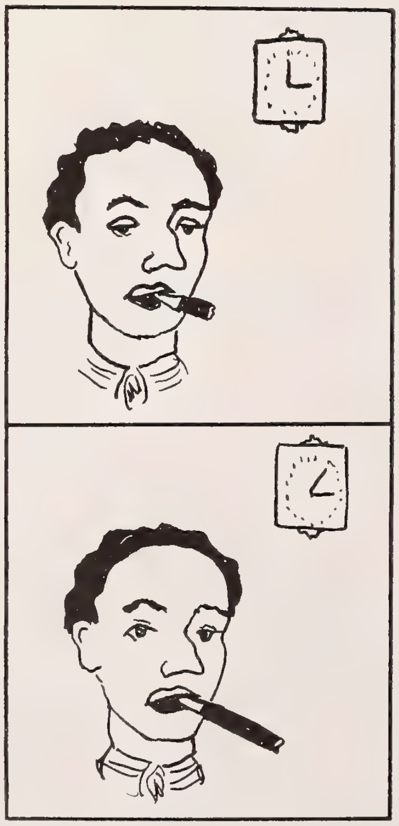
In other "bits," the continuity writer will show the driver operating his mechanical signal, going through his multiple gears and so on. These scenes in a factual film are what the "little touches" are in a photoplay; they make it human. "Unnecessary," the factory manager will call them; "indispensable," the producer will insist, if he knows his job. Every minute spent on improving the continuity, by providing well visualized, specific details, will save ten minutes of production time.

Neither the author nor the continuity writer, however, can provide the *tempo*, that undefinable quality which is the director's own soul. Tempo is a matter of feeling, not of intellect. Some obtain it by synchronizing the continuity mentally, with musical rhythms, or by dialing stations on the radio until one of them happens to be playing a fitting accompaniment. Others picture tempo as a curve, rising sharply or softly, or as a line above or below a norm. Whatever the method, tempo is inherent in all forms of expression, even in views of a fish hatchery or of a logging camp. Ask an accomplished musician to play a few bars of any subject or emotion—that is the idea.

Tempo refers to the [Continued on page 433]



• Above, vertical elements mean slow tempo; when actors bend arms and lean forward, tempo is speeded up; rapid motion further increases tempo.



• At right, watch minor points. If, in scene one, the actor's cigar has been smoked to short length, it must not appear to have grown in scene two, a few minutes later.

Why movies move

Part I of a consideration of basic mechanics of cinematography

G. A. GAULD, ACL

THE art of making films by professional and amateur alike is familiar to us all, even commonplace. Because of this fact, we are likely to forget the miracle that thrilled an earlier generation—the miracle of "moving pictures," which suddenly emerged from the chrysalis stage of the photographic slide and magic lantern. The miracle was made possible by the *mechanics* of the cinematograph.

The art of movie making has been brought within reach of every one of us. For that we must thank those workers whose laborious and painstaking research has made it possible. Modern substandard equipment is practically foolproof, and the mechanics of the art have been simplified to such an extent that we tend to ignore the inner workings of our cameras. Yet a good workman knows and understands his tools. The amateur movie maker who knows and understands his equipment will make better movies than will he who does not. There is generally a good reason for most things, and that goes for movie equipment too. So let us dig into this mechanism business and find out the reasons why.

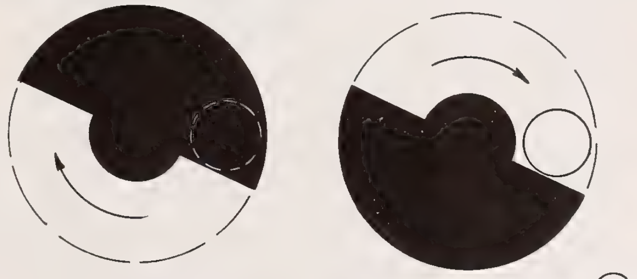
To do this properly, we must go back to the beginning and check up on our knowledge of the principle of the cinematograph. A series of still photographs is printed, one after the other, on a length of film. This length of film is passed through the projector gate, which takes the place of the slide carrier on the old magic lantern, and the image of each picture in turn is thrown on a screen.

The portions of the photographs which remain stationary, such as the background, always occupy the same position on the screen and therefore they will appear to be still. Such portions as may differ in successive photographs—for example, the series of pictures which will be produced of a man walking—appear as a succession of images on the screen, each slightly different, but following out the natural sequence of actions carried out in walking. Each image is superimposed upon the previous one, and, if this procedure is done with sufficient rapidity, instead of seeing each position separately, the images merge one into the other, and we get the illusion of movement against the still background.

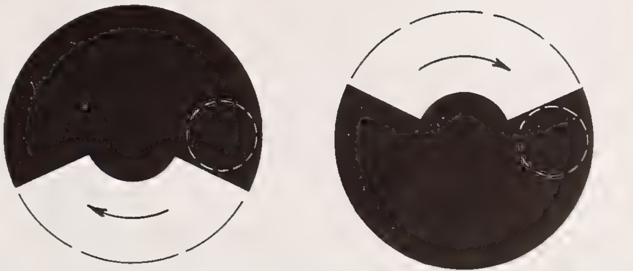
Two essential mechanisms are required to produce this effect. First, an intermittent movement which will draw one picture, or frame, into the gate, hold it there, for a fraction of a second, then draw it clear to bring the next frame into the gate, hold it there, and so on. Secondly, a shutter must be provided to cut off the light and prevent an image of the actual movement of the film from being projected to the screen. The movement would take place too rapidly to be detected, but "ghosting" would result. Blurred, vertical streaks, traced out by the high lights, would appear from top to bottom of the screen, superimposed over the whole picture and completely ruining it.

As the light is cut off during the passage of the shutter, the screen is blacked out for a fraction of a second; but, because of the peculiar phenomenon known as "persistence of vision," the blackout cannot be detected. The eye actually "sees" the picture for a brief moment after it has been removed from the screen. It is this ability of the human eye to bridge the gap that makes cinematography possible, and it is generally accepted that the film images must be thrown to the screen with a frequency of not less than sixteen times a second, if the illusion is to be successful. [Continued on page 432]

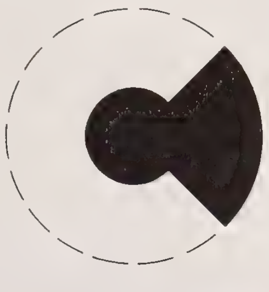
• Fig. 1, a 180 degree shutter; Fig. 2, extra portion has been added to prevent blur; Fig. 3, this shutter reduces blackout period to minimum but causes bad blur; Fig. 4, this shutter causes flicker to disappear, even if periods of black are unequal; Fig. 5, two blade shutter gives perfect results at talkie speed.



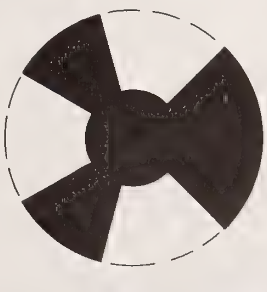
①



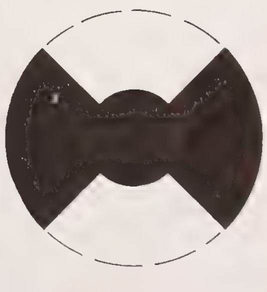
②



③



④



⑤

1943 NEWS PARADE

The Castle News Parade of 1943*, just completed, is virtually a record of the United Nations offensive against the Axis. This popular annual home movie release has in the past presented a graphic account of the important events of the year, and the significant happenings of 1943 have provided material for a truly exciting chapter. The job of collecting the hundreds of thousands of feet of film, from which the material for the reel is selected, is only a small part of the work involved in the production of *News Parade.*

Deleting the less interesting sequences presents a problem, and the difficult art of compressing a story into an allotted length requires discrimination and a sense of news value. The Castle editors have these qualities, and the resultant film is a thrilling story of the world's battlefronts that every home movie collector will want to own.

News Parade is released by Castle Films, Inc., 30 Rockefeller Plaza, New York City. It is available on 8mm. and 16mm. silent film and 16mm. sound on film, in five popular editions.

• Scenes in *The Castle News Parade of 1943* presenting the United Nations offensive against the Axis.

The new volcano

[Continued from page 414]

lava which advanced at the rate of SEVENTY FEET AN HOUR! In Paracutin, deposits of ash had mounted almost to door level, the roofs of houses had caved in and the church had only its walls left standing. The village was evacuated, and San Juan Parangaricutiro was threatened by the newly advancing wall of lava.

"On June 20, I made my last visit to this incredible upshoot from the quiet Mexican cornfield. The cone I estimated at that date to have reached a height of 1500 feet, while around it there had spread—places as far as three miles away—a coating of ash, rocks and lava which varied in thickness from three up to 200 feet."

Speaking of the volcano's spread at about this same period in its career, John J. O'Neill, science editor of the *New York Herald Tribune*, has drawn this interesting comparison: "If this eruption had taken place on Manhattan, at Thirty fourth Street and Fifth Avenue (although there has not been a volcano in the eastern United States in millions of years), the cone would now have reached three quarters the height of the Empire State Building. The base of it would make a circle extending to Seventh Avenue on the west, Third Avenue on the east, Twenty eighth Street on the south and Thirty ninth Street on the north."

"When will it stop?" asks Ralph Gray, only to answer his own query with "Ask me something easy!" It is still going strong at this writing. Scientists believe, however, that Paracutin will have a relatively short life, measured in terms of geologic time. Since this observation allows it several decades of activity in the immediate future (as opposed to the more than 2000 years of sturdy turbulence already recorded by the great Italian giants), there would seem to be plenty of opportunity for any one interested to pack up a movie camera and head south for Mexico and Michoacán.

The clinic

[Continued from page 419]

lens. The sunshade is attached to this rod by a ball and socket joint that can be tightened by means of a thumbscrew. It is adjustable and therefore it can fend off light coming from any one of several directions. The top photograph shows the curve of the upright support and the joint, while the lower photograph illustrates the effectiveness of the shade, as it provides the taking lens of the camera with a protective shadow. We have seen this device in use and can assure you that it is most efficient.

KNEE DEEP IN NOVEMBER . . .

"When the frost is on the punkin" . . . these are the camera days of rare charm. Fields folding themselves up for winter's rest . . . landscapes through the haze of a crisp morning sun . . . the gaunt tracery of bare trees against a cold sky. All these, and more, will be prizes in your album if correctly exposed. *And that's simple with your Master.* Its high selectivity, its dependable WESTON accuracy, plus its exclusive exposure control dial give you complete mastery of November's illusive light.

Copies of the new booklet, "Using Your WESTON", now are available at your photo dealers. Be sure to get your copy. Weston Electrical Instrument Corporation, 626 Frelinghuysen Avenue, Newark 5, N. J.

WESTON *Exposure Meters*

MARCH
SUN MON TUE WED THU FRI SAT
1 2 3 4 5 6
PEACE
WHEN THAT DAY COMES !

As soon as the victory is won we will again be able to serve you with the many NEUMADE motion picture products that military necessity forbids now — today we can supply your needs for film cleaners, storage cabinets, reels, cans, rewinds, etc., in accordance with current governmental regulations.

BUY BONDS

TRADE MARK
Neumade
PRODUCTS CORP.
427 WEST 42nd STREET . NEW YORK, N.Y.

IT'S Free

WARDS 1943 PHOTOGRAPHIC CATALOG

Most everything you'll need, you'll find in our big 1943 Catalog ... and at Wards moderate prices ... either cash or Time Payment Terms. Order now and pay later. Get what you want while our stocks are still complete. Act Now ... Get this money-saving 36 Page Free Catalog.

EQUIPMENT AND SUPPLIES
★
EXHIBITION FILM ACCESSORIES

Montgomery Ward

PHOTOGRAPHIC DEPT. M-1143A • CHICAGO, ILL.

16 MM
FILMS AND PROJECTORS
- Victor Sound Projectors for Sale or Rent.
- Bargain Sale List of Excellent Sound Films.
- Sound and Silent Rental Library.
- Write today for New Catalogue.

HARRIS HOME MOVIE LIBRARY
303 W. 42nd Street New York, N. Y.

December MOVIE MAKERS
will announce . . .
The Ten Best of 1943
and the
Hiram Percy Maxim Award

December MOVIE MAKERS presents the films that placed in the annual selection of the Ten Best and the list of those awarded Honorable Mention.
All films will be reviewed and illustrated with frame enlargements.

Don't miss
December MOVIE MAKERS

Ask Your 16mm Library for
"CHILDREN of the WILD"
ONE OF THE GREATEST PICTURES OFFERED IN 16MM SOUND. YOU SEE AN EAGLE KIDNAP A BABY!
ASTOR PICTURES CORP.
130 W. 46 ST. NEW YORK

STOP "APOLOGIZING"
for your movie titles
• To prove how easy it is to make beautiful professional-looking titles . . . A-to-Z offers you a
• SAMPLE TITLE KIT—FREE •
Send for your kit today—Buy Now for Christmas
A-to-Z MOVIE ACCESSORIES
175 Fifth Ave. Dept. M-44 New York 10, N. Y.

NEW 1944 CATALOG
NOW READY
THOUSANDS OF 16MM
SOUND FILMS
SWANK MOTION PICTURES
Ray Swank
614 No. Skinker St. Louis 5, Mo.

Films you'll want to show

Non theatrical movie offerings

■ *Pass the Biscuits, Mirandy,* three minute short subject, 16mm. sound on film, black and white, is released by Walter O. Gutlohn, Inc., 25 West 45th Street, New York City. This recent Soundie features Spike Jones and his City Slickers presenting their novelty instrument playing and individual tempo. It is all about a bunch of hillbillys feuding—but they use biscuits instead of bullets.

■ *Trav'lling the Road,* 16mm. sound on film, black and white, running nine minutes, is released by Skibo Productions, Inc., 130 West 46th Street, New York City. This song hit story with a hobo setting features the singing of Alexander Gray and the Ritz Quartette and Milo. Songs include *Trav'lling the Road, Blow the Whistle* and *Casey Jones.*

■ *Saboteur,* eleven reels, 16mm. sound on film, black and white, is released by Bell & Howell's Filmosound Library, 1843 Larchmont Avenue, Chicago. This story of a young aircraft worker, falsely accused of sabotage, was directed by Alfred Hitchcock, and it features Robert Cummings, Priscilla Lane and Otto Kruger. The film has an American setting, and the fast moving plot carries the characters across thirteen States.

■ *Great Guy,* eight reels, 16mm. sound on film, black and white, running seventy five minutes, is released by Post Pictures Corporation, 723 Seventh Avenue, New York City. James Cagney is the star of this picture, which relates the adventures of an ex prize fighter who becomes chief deputy of the department of weights and measures. Crooked politicians try to bribe him, and the mayor offers him a promotion, but the young reformer stays at his job and eradicates the short weight racket.

■ *Stolen Paradise,* feature length, 16mm. sound on film, black and white, running sixty one minutes, is released by Astor Pictures Corporation, 130 West 46th Street, New York City. Leon Janney and Eleanor Hunt are the players in this story of adolescence. A young man who is planning to prepare for the priesthood gets sidetracked after he has a romance with a night club singer.

■ *Vol. 4 1943 News Thrills.* 8mm. silent and 16mm. silent or sound on film, black and white, available in five standard sizes, is released by Official Films, Inc., 625 Madison Avenue, New York City. The three sections of this newsreel are titled *Invasion of Europe, Italy Surrenders* and *Ploesti Bombed.*

Navy trains with films

[Continued from page 412]

must see to it that every phase of the training film measures up to the accepted standards of the medium and, what is highly important, he is responsible for the film meeting the needs of the requesting authority.

The education officer must see to it that the film properly fills the bill from an instructional point of view, and he must insure that it is integrated with the teaching programs at the Naval activities for which it is intended.

As soon as the scope of the film has been determined and a detailed outline prepared by the three persons mentioned previously, the decision is made as to whether the project is to be assigned to a Navy unit or to a commercial producer. Since the Navy's production facilities, although fast expanding, are as yet unable to meet the tremendous demand, contracts for the majority of films are let to well established commercial firms. These companies must have demonstrated their ability to handle successfully the production of training films rather than theatrical releases. However, some of Hollywood's best known studios have been engaged in extensive training film programs. No one factor determines the selection of a producer, but rather his overall suitability based on past performances, current load of work, location, costs, equipment and many other points.

When a producer is selected, he is asked to submit a "letter of proposal," containing a cost breakdown, reasons why he feels that he is qualified to do the job and other pertinent data. If several producers are under consideration, they are all requested to file letters of proposal, to aid the Training Film Branch in reaching a decision. In theory, the producer should not commence production until he receives a formal contract; but, to expedite work on film, he frequently begins on the authorization of the senior project officer or the project supervisor. Prior to commencing actual production, a detailed script is drawn up with the producer and approved by the necessary authorities. From this script the final shooting script is prepared, and the camera work gets under way.

In the case of production by a Navy unit, the contract procedure outlined heretofore will not apply, of course, but the same scrupulous attention is paid to checking the script at each phase of development for both Navy and commercially produced films. Experience has clearly shown that a two weeks' "delay" before shooting, because of "paper work" and planning, saves many headaches and precious hours later. Navy crews are used at present principally for projects at locations where it would be impractical for a civilian crew to work, such as aboard ship, outside the country or on films of a highly confidential nature.

It is then the duty of the project supervisor to follow the film through to its completion, expediting production in whatever way he can. Frequent screenings of the rough cut, with the narration read, are extremely valuable, and both the picture and script must be approved before the recording and final printing.

Upon completion, a film is shown to representatives from the requesting authority and from the Training Film Branch, and, if approved, it is ready for distribution to the activities selected by the bureau or office which originated the request. This list is considerably amplified by the Bureau of Naval Personnel, to include all its training activities which might be concerned. The commercial firm or Navy production unit ships the negative to a laboratory, which makes up the prints and carries out the distribution.

Prints are sent to Naval activities for permanent custody, for the most part, although some are distributed on a loan basis. In addition to the distribution list, catalogs are issued at regular intervals so that all ships and shore establishments can keep track of recently completed films and order any that they feel would be of value to them. The actual number of films distributed a month runs to over 40,000, about evenly divided between motion pictures and slide films.

To insure the most efficient and profitable use of training films, the Bureau of Naval Personnel has stationed throughout the country's fifteen Naval Districts "Training Film Utilization Officers," all of whom have had experience in the field of audio visual educa-

A "HIT" FOR HOME MOVIES

A FIGHT TO THE DEATH

"ROADRUNNER BATTLES RATTLESNAKE"

One of the most thrilling, most exciting HOME MOVIES EVER FILMED.

Marvel at the thrilling lunging, clawing and feinting battle that ends when the keen-eyed Roadrunner pierces the reptile's brain with his sharp bill . . . escaping the deadly fangs of the serpent and saving the life of his friend.

also

"DEMONS OF THE DEEP"

See the many species of the sea, each adapted for its own protection and security. See the monstrous combat between the deadly moray eel and the multi-limbed octopus.

PRICES: 16 MM Sound (350 ft.) $17.50
16 MM Silent (350 ft.) 8.75
8 MM (180 ft.) 5.50

also

12 *NEW* 3 MINUTE MUSICAL PICTOREELS

SINGING • DANCING • ORCHESTRAS

Their Nightmare
Flamenca
In a Show of Our Own
Thrill From Brazil
Samoa—Shadrach Boys
There I Go—Gertrude Niesen
Delilah
You've Got Me Guessing
Doin' The Argentine
Sweaters and Sundaes
Hawaiian Dreams
Male Order

16 MM SOUND ONLY—$6.75

Send for Free Catalogue

listing and describing hundreds of other Pictoreel exclusives of musicals, sports, travel and nature series.

ORDER BLANK
PICTOREELS
Radio City (RKO Bldg.), N. Y.
Please send me the following:
....
....
....
....
Name ....
Address ....
City ....
I enclose check ... or money order.

PICTOREELS
RADIO CITY (RKO Bldg.) New York

EXCITING — ENTERTAINING

MAJOR COMPANY FEATURES

Here is your opportunity to add to your library four top notch shows that your customers will want to see. Four excellent comedy, mystery productions, released by a major company. Based on the famous Crime Club books. Late releases, well known stars, Western Electric recording. Titles as follows:

THE BLACK DOLL
Starring Donald Woods, Nan Grey, William Lundigan.
DANGER ON THE AIR
Starring Donald Woods, Nan Grey, William Lundigan.
LADY IN THE MORGUE
Starring Preston Foster, Frank Jenks, Patricia Ellis.
WESTLAND CASE
Starring Preston Foster, Frank Jenks, Patricia Ellis.

Sale price $140.00 each
Complete set of four $500.00
16 m.m. Rights Controlled by "The House of Hits"

IDEAL MOTION PICTURE SERVICE
371 St. Johns Avenue, Yonkers 4, New York

16mm SOUND on film
Recording Studio and Editing Facilities
BERNDT-MAURER RECORDER
GEO. W. COLBURN LABORATORY
995-M Merchandise Mart Chicago

36 ONE REEL COMEDIES IN 16MM SOUND
BOB HOPE, JOE E. BROWN, BING CROSBY, AL JOLSON, JACK BENNY AND OTHER STARS
List Price $20 Each—Dealer Discount
COMEDY HOUSE
130 W. 46th St. New York, N. Y.

EARN WAR STAMPS
Let Your Movie Ideas Bring War Stamps to You . . .

For any idea accepted by THE CLINIC department, MOVIE MAKERS will pay $1.00 in War Stamps. For an idea illustrated by a drawing or a photograph—$3.00 in War Stamps.

MOVIE MAKERS
420 Lexington Ave., New York 17, N. Y.

SLIDES 50c EACH **KODACHROME** 16MM MOVIES

GRAB-BAG: 100 ft., $9.00—and it's good Kodachrome, too. 50 feet, $4.50.
The last Pasadena ROSE PARADE: 100 ft., $15.00.
"Canadian Rockies": 400 feet of grandeur, $50.00.
"Yosemite" and "The Blooming Desert": each 200 ft., (originals), $36.00, or any length desired at 18c ft.
And, in black & white, "Hummingbird Home Life," 400 ft., now $18.00; 200 ft., $9.00.
GUY D. HASELTON
7936 Santa Monica Blvd., HOLLYWOOD, Calif.

DISTINCTIVE EXPERT
TITLES and EDITING
For the Amateur and Professional
16 mm. — 8 mm.
Black & White and Kodachrome
Write for our illustrated catalog
STAHL
EDITING AND TITLING SERVICE
33 West 42 St. New York, N. Y.

● RECORDS ●
MOOD MUSIC
and
SOUND BACKGROUNDS
The last word in sound effects
Send for free catalogue
THOMAS J. VALENTINO, Inc.
Dept. MM
1600 Broadway New York, N. Y.

tion. In addition, most of the large training stations have one or more visual aids officers to supervise the use of films.

Behind the hundreds of different motion pictures and slide films turned out by the Training Film Branch is an organization which has grown enormously in the past two years, from a handful to nearly 200 officers, enlisted men and civilian personnel. Under the director of photography are the Branch's head and the Administration Section, charged with the formulation of policies and the overall supervision of the Branch's manifold activities. The Project Supervision and Education Sections are the most directly concerned with the production of a training film. The two man teams of project supervisor and education officer work closely together from the inception of the project until its final approval. So great is the number of requests for film production that the Project Supervision Section comprises over half the total personnel of the Branch, while there are fewer education officers because of the advisory nature of their work.

The Procurement Section carries on contract negotiations with outside producers, soliciting proposals, awarding contracts and issuing payments on completion of the film. Distribution handles requests for completed pictures, keeping elaborate records of the shipments to each activity, not only of Navy produced films but also of many made by the Army, other federal agencies and some foreign governments.

At the time a request for the production of a training film is received, the Cataloguing Section assigns to it a file number which provides a constant means of identification, despite title changes. Weekly progress reports from the project supervisor and, in some cases, from the producer come into Cataloguing, and in its files are the case histories of all the Navy's training films, completed or still in production. Closely connected with Cataloguing is the Evaluation Unit, which prepares detailed synopses of all training films for reference and utilization purposes.

Of interest to filmers in the substandard film field is the wide use made of 16mm. film. By far the greatest number of pictures are distributed in 16mm., although they may have been shot on 35mm., and almost all color productions are on 16mm. Kodachrome.

Since its inception, the Training Film Branch has supervised the production of approximately 2000 subjects. At present, over 1200 subjects, slide films and motion pictures are in production, and the facilities of fifty commercial producers are being used.

The Training Film Branch has drawn men from many diverse occupations, to make up its complement, but nearly all have had experience in some phase of the production or utilization of motion pictures. There are many officers from the field of visual education, men who have experimented with films that teach. Hollywood is represented, as are the commercial studios which have specialized in the production of publicity and training films. Bringing to the Training Film Branch a wide variety of skills and background, they are all resolute in their purpose, "to be damned sure no boy's ghost will ever say, 'If your training program had only done its job. . . .' "

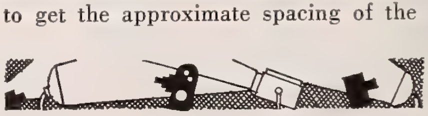
Calculating stroboscopic discs

[Continued from page 417]

lem as follows—fourteen over sixteen is 14/16, which may be reduced to 7/8, and 7/8 of 60 is 52½, the number of spokes required. But it is impossible to use half a spoke, since the device works only because *all* the spokes move forward one space and register in the position that *all* the preceding spokes *were* in, 1/60 of a second previously. Hence, one disc was made of fifty two spokes and the other of fifty three. When the speed is correctly adjusted, the spokes apparently revolve (almost imperceptibly) in opposite directions, the fifty two disc backward and the fifty three disc forward. If the speed is not correctly adjusted, both discs go backward if running too slow, and forward if running too fast. For the twenty four frames a second disc (sound speed), fourteen over twenty four is reduced to 7/12, and, as 7/12 of 60 is 35, that is the number of segments required for the disc, to determine a projector speed of twenty four.

The double dial indicated for the sixteen frames a second disc necessitated the use of three dials on the two discs, and this was done by drawing the thirty five segment dial inside the fifty three segment one (Fig. 2) and the fifty two segment dial on the other disc (Fig. 1). The fifty two and fifty three segment dials *could* have been drawn on the same disc, but because of the great number of spokes needed in this case, the lines converging nearer the center would become so fine and so close together on such a small disc, that they would be difficult to view under the stroboscopic light.

The finished drawings of the discs were made four times larger than were needed, and a photostat, reduced to the correct size, was cemented to the wheels. A protractor, graded in percentages, rather than in degrees, was used to get the approximate spacing of the



spokes (the fifty two segment dial called for a spacing of 1.923 percent a segment, and, as the protractor was graded in half percents, the word "approximate" is used advisedly). The "trial and error" method was used until the *exact* spacing was accomplished. Exteme care must be taken in this operation to obtain the utmost accuracy, because the segments must be evenly spaced and all must be of the same size, to give the effect of apparent motionlessness when in use. It is best to make the drawing with India ink on three ply Strathmore bristol board.

For the "trial and error" part of the operation, a circle was drawn with a compass, slightly larger than the diameter of the protractor used, on a small piece of the bristol. This size has no bearing on the size of the finished drawing, because, after the lines are drawn in pencil, converging to the center of the circle, the section desired is all that is inked in, and the pencil lines may be erased. The larger the protractor, the simpler the task of getting an accurate division of the circle. The circle drawn was then cut out and was pinned, through the exact center, to the board to be used for the drawing. (The mark left by the compass pin gives the exact center.) The approximate, or "guessed," space was then marked off on the outer edge of this disc, which was then rotated on the pin so that the spaces could be marked on the drawing surface one at a time until fifty two had been indicated. If the fifty second mark fell short, or beyond the point one space from the first mark, an adjustment was made in the "guess" and the process was repeated until the accurate spacing was accomplished. This done, the disc was then employed to bisect each space exactly in half in order to establish the thickness of the segments. It must be emphasized that, in marking the spaces, a very fine point on a very hard (4H) pencil must be used. Half the thickness of the finest line you can draw will make a big difference in the position of the fifty second mark. After the disc is removed, the pin should be replaced in the hole in the drawing, to be used as a guide for a straight edge when you draw the segments first in pencil. Then, after the section desired is outlined with an ink compass, the segments are filled in ink.

In many cases, cementing the discs to the projector will present another problem, as some sprockets have uneven surfaces. For such sprockets, cut rings of paper of the proper thickness and cement them over the indented parts, to present a level surface for the disc. Still other projectors have nuts or shafts protruding above the surface, in which case the center of the disc must be cut out to fit over the protruding parts.

In the case of a projector that has the sprocket wheels entirely concealed, the stroboscope can still be utilized if there is a small wheel or shaft exposed anywhere on the machine that is *geared* to the motor. Any other revolving part motivated by a belt drive cannot be used. Those parts will not be in constant synchronization with the shuttle tooth because of the possibility of slippage. To work out a disc for a projector of this kind, use the hand threading knob. Turn it and count the revolutions of the part against the movements of the shuttle tooth. Find the number of revolutions made by the part to pass sixteen (or twenty four) frames through the gate. The formula to be used is then basically the same—for example, if the number of revolutions were five, take one fifth of sixty, and you have the number of segments required for the disc (twelve).

Any fractions of segments required between one quarter and three quarters can be considered as one half, and the results will be accurate enough to satisfy almost anybody.

Fades after filming

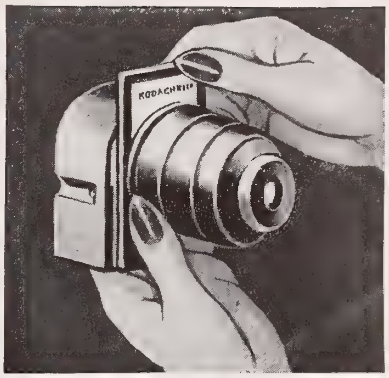
[Continued from page 413]

cal fade are as follows:

1. **The section of film strip to be given a fade is first soaked in water for approximately one to two minutes. It is then gently wiped with a damp sponge.**
2. **The section of film to be given a fade is then gradually dipped in a tall beaker or test tube containing the dye. The film is lowered, frame by frame, into the dye solution, the operator being as careful as possible to keep the successive frame lines level with the surface of the solution.**
3. **When the last frame of the series in the fade out has been dipped, the whole strip is immediately withdrawn from the dye and it is immersed in water for rinsing.**
4. **The film strip is finally wiped gently with a sponge and is put in a clean place to dry.**

This method produces neatly graduated fades, if your hand is steady enough to lower the film strip frame by frame in the dye and if your eye is sharp enough to make certain that the surface of the dye solution is level with a frame line. We found it very difficult to keep the frame line level with the solution, with the result that, in some of our early fades, the solution level crept into the picture area, causing a dark line inside the frames, which was apparent when the picture was projected.

So we built the "gadget," shown in Figure 1, to help us to get uniform fades. It consists of a stiff wire (see A in Figure 2) to which the film strip to be faded is attached. The wire is



HOLLYWOOD
VIEWER
FOR
2" x 2" SLIDES
AND
35mm. FILM STRIPS

Streamlined . . . Lightweight . . . It takes slides of any thickness—in paper, glass or metal mounts. Accommodates 35-mm. film strips of any length. Gives your Kodachrome slides clear, lifelike beauty and three-dimension quality.

$2.45

Mail Orders Filled

Willoughbys

World's Largest Camera Store
Built on Square Dealing

32d St., near 6th Ave., N. Y. 1, N. Y.

AUDIOFILM
STUDIO
"THE HOLLYWOOD OF 16MM"
HAS:
■ STORIES ■ SOUND STAGE
■ TALENT ■ LABORATORY
■ DRAMATIC SCHOOL
■ DIRECTORS ■ "PROPS"
■ MUSICIANS
WATCH FOR: NEW, ORIGINAL PRODUCTIONS
Office: 1614 Washington Street
VANCOUVER, WASHINGTON

bent at the top, to support the loose coil of the whole scene, and is hooked at the bottom so that the end of the film can be attached to it through a perforation. The wire holds taut the film section to be faded. The wire is bent to form two hooks, near the top and bottom, that can be inserted in the hooked ends of another stiff wire which serves as a carrier. (See B in Figure 2.) This wire carrier slips loosely in a bent tin holder, tacked to an upright wooden board, which also supports a scale of 16mm. frames. The carrier wire passes through a small wooden block in which there is a large staple of the size and proportions of a 16mm. frame. The operator, holding this block, can lower the carrier frame by frame against the calibrated guide, and this action will lower the wire supporting the film strip, also frame by frame.

At the base of the device is a wooden block which holds the tube of dye so that the wire, supporting the film strip, can be neatly lowered, frame by frame, into the solution. (See C in Figure 2.) The wooden support for the upright and the tube of dye solution, shown in Figure 2, represents an improvement on the simpler arrangement shown in the photographs.

The essential of the device is the calibrated scale which permits the operator to lower the film steadily, frame by frame. The wire support holds the film taut so that there is no danger that the dye will not meet the frame line evenly.

The materials to build this fading aid can be found almost anywhere. We used a piece of angle iron for the base, but a wooden support shown in the construction diagram would probably make a neater appearance. The tall, narrow glass beaker to hold the dye solution can be purchased at a chemical store. It should be slightly wider than a 16mm. frame and should have a height of the length of about thirty 16mm. frames. The size of the glass tube or beaker will determine the height of the back support. The back support must be twice as high as the tube.

The stiff wires used for the carrier and for the support for the film strip were made of nothing but wire clothes hangers, bent to shape. The carrier wire to which the wooden block is attached, must slip up and down the wooden upright smoothly. To hold it in place, we used a piece of tin, cut from a can and bent to shape, as shown in D of Figure 2. The strip of tin was nailed to the wooden support.

Before the wire support is bent to shape, it must be inserted through a hole drilled in the small wooden block that supports the staple which rides against the 16mm. frame guide. We made the calibrated frame guide simply by ruling frame lines in India ink on a strip of white 16mm. leader, which we cemented to a long narrow block of wood that is screwed to the wooden support.

The one drawback in the operation of this fading device is the fact that, as the film is lowered in the dye, the solution will rise in the tube, which prevents the guide from being as accurate as it should be. Therefore, one can consider the frame guide on the device as approximate only, and the operator must watch the frame level as the film enters the solution. If the level of the solution is above or below the frame line, adjust the carrier upward or downward quickly before the dye "takes." However, with the aid of the device, the film strip can be moved accurately and quickly.

The beginning frame of a fade out should be immersed in the solution but one second, while the last frame is immersed a full minute. The frame that is to be the blackest in the series is immersed first, of course. The number of seconds of time to allow between lowering one frame and the next will depend upon the length of the fade in terms of the number of frames.

The wire support makes it easy to remove the newly dyed film and to rinse it quickly in water. After the rinsing, the film is detached from the support, wiped gently with a damp sponge and put aside to dry.

One final caution—before you start to make a fade in a film strip, clean the film in carbon tetrachloride, to remove spots of grease or oil which would keep the dye from "taking" and produce uneven results.

Amateur clubs

[Continued from page 415]

them on the board of directors are Dr. Paul A. White, ACL, Davenport; Harry J. Lytle, ACL, Bettendorf; A. R. Bruns, Davenport. Tom Griberg, ACL, Moline, has been appointed program chairman, with Jesse W. Nutting, Rock Island, in charge of membership.

Albany eats More than fifty members and guests of the Amateur Motion Picture Society of Albany, ACL, (N. Y.), gathered during the summer in Blesser's Grove, outside Schenectady, for the club's first annual clambake. The successful arrangements were supervised by Arthur O'Keefe. Recent committee chairman appointments announced by this active group include Bill Canaday, membership; Bill Hefner, programs; Dr. Irving Vics, ACL, publicity; Bill Wright, equipment; Josephine Johnston, librarian.

Seen in Salt Lake Fine films and a pair of helpful demonstrations have been featured on late programs of the Utah Cine Arts Club, in Salt Lake City. The screen fare has included *In the Beginning*, 1942 Ten Best award winner, by Fred C. Ells, FACL, and *Early Summer*, by K. Tsukamoto, both from the library of the American Society of Cinematographers; *A Trip Through Yellowstone*, by G. Van Tussenbroek; *The Sea Gulls*, by Raymond B. Hollbrook; *Back to the Soil*, by George Mesaros, ACL, from the League's Club Library; *Rodeo Thrills*, by Jack Andrews. The discussions covered *Step by Step Editing*, by F. K. Fullmer, and *What To Do With Summer Footage*, by Dr. C. Elmer Barrett.

Eights in L. S. It was Gadget Night at the recent meeting of the Los Angeles 8mm. Club, held in the auditorium of the Bell & Howell Building, in Hollywood. Displayed by the members were homemade titlers, spotlights, iris fading devices, a focusing tube and alignment gauge, a remote control cable release, an editing stand and various dual turntables. High light of the exhibit was a personally designed and built "dream camera," complete with electric motor drive and frame by frame exposure control. *Caught Short*, by Mrs. Merle Williams, *Seeing Is Believing*, by Fred Evans, and *Vacation Film*, by J. G. Hogue, rounded out the evening's program.

Manhattan elects At their last meeting before the summer recess, members of the Telephone Camera Club of Manhattan, ACL, elected the following officers to serve for the club season of 1943 and 1944: G. R. Pigman, president; S. D. Shores, vicepresident in charge of still prints; John F. Melville, vicepresident in charge of projection group; Mrs. D. L. Hall, secretary; C. A. Weid, treasurer. Edward Alenius and Phillip Husta presided at the last meeting of the Projection Group and presented and illustrated a discussion of composition in Kodachrome slides.

Sixth for La Casa Several hundred members and guests of La Casa Movie Club gathered recently in Alhambra, Calif., to mark that group's sixth birthday. D. M. Gardener was in charge of the program, while Mrs. F. A. Manuel, a charter member, cut the birthday cake. Members' films seen at the anniversary meeting were presented by Earl Martin, ACL, Mrs. C. L. Grigsby, R. L. Johns, W. E. Moore, W. A. Ware, Helen Kemper, W. E. Miller, Mrs. F. W. Gill, R. A. Battles and P. E. Lipscomb. At a special gathering later in the summer, more than 200 attended a screening of 3200 feet of 16mm. Kodachrome, exposed in South America from the Cape to the Canal Zone, by Dr. Leslie A. Smart.

NEWS OF THE INDUSTRY

Castle dinner Eugene Castle, president of Castle Films, Inc., was host to more than 800 members of the photographic trade at a dinner given September 27 at the Hotel Biltmore in New York City. The dinner was the eighth and last of a series of similar gatherings staged in seven other important business centers throughout the country. These occasions marked the first time that a leading manufacturer in the field has carried a personal message to members of the trade in this manner. The meetings were particularly worth while in a year of no travel and of no conventions, as they offered an opportunity for local assemblies in the cities that Mr. Castle visited.

At each gathering, Mr. Castle discussed the problems that will confront the photographic industry in the near future and expressed his personal views on the solution of these problems. Other speakers at the New York City affair included Walter A. Rivers, Western division manager of Castle Films; Harry J. Spiess, treasurer; Murray Goodman, Eastern sales manager, and Frank Battles, New England representative. Mr. Castle was introduced on this occasion by Joseph Dombroff, vicepresident of Willoughbys.

After the speeches, the following new Castle releases were shown to the large and appreciative audience: *United States Marines, Glacier National Park, Adventure Parade, Three Little Bruins in the Woods, Animal Thrills* and *Italy Surrenders.*

Valentino distributes films Thomas J. Valentino, Inc., 1600 Broadway, New York City, distributor of special music and sound effects records, has been designated by the New York State Department of Health as its official distributor of a series of films dealing with medical subjects. These films, produced by the Division of Public Health Education, are available for outright sale on 16mm. and 35mm. film. The titles in this series include *Babies, Baths and Bubbles, Clocking a Champion, Fighters in White, Home Nursing in Pneumonia, Local Health Problems in War Industry Areas, On Guard, Smallpox and Vaccination, Story of My Life by Tee Bee, 'Twixt the Cup and the Lip* and *Your Public Health Nurse.*

New American Annual The 1944 edition of *The American Annual of Photography,* just published, was edited by Frank R. Fraprie and Franklin I. Jordan. This informative and instructive book contains over 200 pages of excellent pictorial material as well as interesting articles by leading authorities in the photographic field. Some of these features are *A New Bromoil Technique,* by E. Lind; *The Making of a Natural History Photographer,* by Rutherford Platt; *Flower Photography,* by Jack Wright; *Electronic High Speed Photo Light,* by Arthur Palm; *Why Bother,* by Adolph Fassbender; and *Some Photographic Fallacies,* by Harvey S. Pardee.

Foreign area film study Brandon Films, Inc., 1600 Broadway, New York City, has recently created a new department devoted to research on films dealing with foreign areas and will offer a special consultation service designed to aid civilian and military study of countries outside the United States. Comprehensive lists of films dealing with Italy, Germany, France, Russia and Czechoslovakia are already available.

• Shooting *Grease Grinding,* third of series of films to train optical craftsmen being made at Bell & Howell's Chicago plant. Production is supervised by representatives of the Navy and U. S. Office of Education.

GOERZ

"Goerz American"
CRAFTSMEN
are doing
their share—

The production line of "GOERZ AMERICAN" is formed by skilled men, who through painstaking work create high-grade photo-lenses and optical units for military instruments used by our armed forces,

on Land—
on the Sea—
in the Air—

These precise optical units are of the greatest importance to our armed forces, for without accurate military instruments for sighting, fire control and photographic aerial reconnaissance their fighting machinery would be of little value to them.

Optical science together with our craftsmen, doing their duty on the job in the production line, will hasten victory.

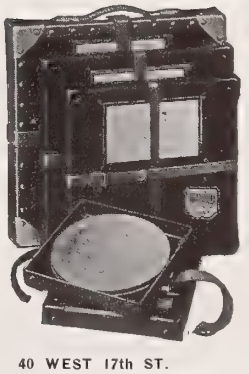
Our production is keyed to fill the requirements of our Government, and of others on orders with priority certificates. "GOERZ AMERICAN" lenses for civilian use will again be available after Victory.

To hasten Victory—
INVEST IN WAR BONDS

C. P. GOERZ AMERICAN OPTICAL CO.
Office and Factory
317 East 34th Street New York 16, N. Y.

"Goerz American"
PRECISION OPTICS
since 1899

MM-11



TRADE FIBERBILT MARK
SHIPPING CASE

WE DO OUR BEST TO SERVE OUR COUNTRY FIRST—AND SERVE YOU BEST THAT WAY.

FIBERBILT CASE CO.
40 WEST 17th ST. NEW YORK CITY

Why movies move

[Continued from page 423]

Although the greater speed of talkies reduces "flicker," a snag which we shall discuss later, the primary object is to provide a longer length of film over which to record accurately the higher sound frequencies. Talkies are run at the rate of twenty four frames a second, and this rate also improves the quality of "movement." At this speed, there is no trace of jerkiness whatsoever; the illusion is perfect, and the eye is completely deceived.

It will be obvious that it is desirable to keep the blackout period as brief as possible, both to take advantage of persistence of vision and to get the maximum amount of illumination through to the screen. Consequently, for projectors, an intermittent with a four to one ratio is commonly used. That is to say, the film transit takes place during one quarter of a revolution of the shutter shaft, the film remaining stationary in the gate during three quarters of a revolution.

This intermittent jerking movement applied to the film (although, as we shall see, "jerking" is a misnomer for a well designed intermittent) imposes a fair amount of mechanical strain upon the film. For this reason, and also because simpler mechanisms are possible with a less severe intermittent, we find that a two to one (or fifty fifty) ratio is usually employed for cameras.

Now let us look into the question of the camera shutter first. With a pinhole lens opening and a fifty to fifty intermittent, a 180 degree shutter would be possible. It would obscure the light admitted through the lens to the film during half a revolution of the shutter shaft, during which time the film transit would have been completed. But the apertures of modern movie camera lenses are anything but pinholes, and the maximum stop is quite large when it is compared with the diameter of the shutter.

On the left, Fig. 1, a 180 degree rotary shutter is seen to be rotating in a clockwise direction, and it has just covered the lens opening. It is shown on the right after having rotated through half a revolution, the time occupied by the film transit mechanism. But it is obvious that the lens has been uncovered during the last twenty or thirty degrees of revolution. This fact would cause a bad blur on the film. Consequently, to prevent a blurred image, an extra portion must be added to the shutter, as shown in Fig. 2. Between left and right, the shutter has rotated through half a revolution, completely covering the lens opening during the time required to remove one frame from the gate and replace it with the next. Thus it will be found that substandard movie cameras are generally equipped with a shutter having an opening of 140 degrees, or thereabouts.

At first glance, this fact may appear to be most inefficient. We pay high prices for lenses with large apertures, yet must be content with a small shutter opening. At the usual rate of sixteen frames a second, a 180 degree shutter would give us an exposure of 1/32 of a second. This would be considered slow on a snapshot camera for ordinary work, and any fast moving object would be blurred. Blurred images are equally undesirable on a cinematograph film. Even with a 140 degree shutter opening, we get an exposure of 1/40 of a second. That is all that is required to give satisfactory results on ordinary subjects. It is not a question of the easy way out for the manufacturer; there *is* a reason why.

The necessity for obscuring the light completely during film transit in a camera is of far less consequence in the case of a projector. It has already been stated that "jerking" is a misnomer when applied to a well designed intermittent. As we shall see, when intermittents are examined, the film is accelerated from rest to a maximum speed as the frame line passes the middle of the gate, then retarded to rest with the following frame in position. True, this happens in one thirty second of a second, but the movement is in no sense "jerky." The point to appreciate is that, at the commencement and conclusion of the movement, the *rate* of movement is relatively slow. When even this slight movement would give rise to a blurring of the image with a camera, it is insufficient to cause "ghosting" on the screen. Hence, by balancing the shutter blade equally about the center point of the intermittent action, it is possible to employ a shutter having one quarter of its circle obscured when used in conjunction with a four to one ratio intermittent. Thus the maximum available illumination is obtained. and the blackout period is reduced to the minimum.

Such a shutter is shown in Fig. 3. Unfortunately, in practice, this shutter would produce a horrible "flicker" on the screen, extremely painful to the eyes. We have stated that persistence of vision will bridge the gap between one frame and the next and that the blackout cannot be detected. In a sense, this is still true over the darker areas of the picture. However, the portions which are brilliantly illuminated, such as sky, and which give a "white" screen, contrast so strongly with the complete "black" of the screen during the passage of the shutter, that the alternations *are* perceptible. Yet it would appear that the unequal *time* interval between "white" and "black" is largely responsible too. If two additional blades are added to leave three *equal* openings, as shown in Fig. 4, the "flicker" disappears. This shutter produces equal flashes of "bright" at the rate of forty eight a second, and the eye is apparently quite unable to detect the *unequal* periods of "black."

This is really a most interesting effect, because the question as to whether or not there is a reduction of efficiency becomes a moot point. True, as the additional blades are usually made to occupy forty five degrees of the shutter circle each, the net opening has been reduced from seventy five to fifty percent. Consequently twenty five percent less light reaches the screen, and it may be argued that there has been a corresponding drop in the efficiency of illumination. But as the eye apparently cannot "see" the blacked out portions and is now able to run each "flash" into the next one and bridge the gap entirely, has there been any diminution in the intensity of the screen illumination in so far as the human eye is concerned?

The argument can, of course, be carried to absurd lengths by saying that, if the shutter is completely obscured by sufficient extra blades, the eye will see the picture. That cannot happen. The "blacks" must be kept of sufficiently short duration and the "flashes" must occur not less than forty eight times a second. Bearing in mind that the whole principle of the cinematograph is based upon a peculiarity of the human eye, it is fairly safe to assume that a shutter of the type shown in Fig. 4 is one hundred percent efficient for the purpose.

As talkies run at twenty four frames a second, a two blade shutter of the type shown in Fig. 5 will produce the required forty eight "flashes" a second. The "efficiency" of this shutter is exactly the same as that of the three bladed shutter in Fig. 4, but probably because the "blacks" and "brights" are equalized, it does give improved results. Flicker is entirely eliminated. Nevertheless, perfectly satisfactory "movement" and flickerless pictures are obtainable at the slower speed, and the reduced consumption of film is an important point to be considered from the point of view of the amateur.

In some projectors, similar effects are obtained mechanically, by running the shutter shaft at a faster speed than that of the intermittent, and two blades may be made to give the same effect as do three blades when the shutter and intermittent shafts run at the same speed. It is a question of the individual taste of the designer, but the essential principles are the same. The shutter must produce at least forty eight "flashes" a second, and the light must be cut off during the movement of the film through the gate.

The need for different types of shutters and the differences between camera and projector shutters should now be clear, although both are "cinematograph" machines employing the same basic principle. The difference did not just happen. Pioneer workers studied the problem, tried experiments, and, as a result of their work, a solution was found. Today, we reap the benefits of their labors.

Polish for practical films

[Continued from page 422]

speed of the *movements*, but not necessarily to how long the scene should last. Carl Sandburg's *Methuselah* is not a short poem, far from it. Its heavy, monotonous rhythm is repeated over and over again, to create the impression of the dreadful monotony experienced by a man who lived 900 years and saw everything happen again and again—and then again and again. His poem of the "pot rassler" in a boarding house who married a telephone linesman and lived a dull, uneventful life of purely material prosperity—"they're a couple"—could not be told in any but the prosiest language in the flattest rhythm. It is slow tempo, but not short footage. The mystery of the fog that "sits on little cat feet" over the city is slow tempo, also, but short footage. It is very important to avoid being deceived by this temptation to confuse *tempo* with *footage*.

A riot scene, for example, requires great footage. It has to be built up from the spreading of the news among a few quiet individuals, who, puzzled and bewildered, tell others, who, in turn, at an *accelerating tempo* (i.e., with bodies bent more and more from the perpendicular and with arms more and more extended), tell others, until the whole city rushes headlong into the streets, yelling for vengeance. This is a crescendo in which each scene of the sequence is acted slightly faster than the one before, until the dramatic halt (in music, a clash of cymbals) at the climactic obstacle.

Again, for dramatic purposes, a slow tempo may parallel a fast tempo in a sequence, as when a poor mother is kneeling at the bedside of her dying child, while the wealthy racketeer who has killed her husband is celebrating hilariously in a night club. In this case, the tempo of each sequence is really maintained; it is the sequences that are intertwined.

Apart from these cases — crescendo, or intentionally crisscrossing scenes—the same tempo must be maintained throughout the sequence. The zoo keeper who feeds the animals must walk at a "snappy" pace, since his charges will be in a mood of devouring eagerness; unless, of course, we are deliberately seeking to convey the impression that he is indifferent to his job, in which case he will not only walk slowly, "trudge along," as the continuity will put it, but he will not even turn his head to the right or left, as he throws the animals their pittance. Stiff neck, stiff arms, no gesticulation, slow steps—these are the visual methods of attaining slow tempo, just as in real life slow speaking would be. The most glaring mistake that amateurs make is to allow a change of tempo between successive scenes, when nothing has happened to justify it.

Until it has become second nature, the tempo of every shot should be written down on the script itself, as on a musical score: SLOW — BRISK — HASTY — CRESCENDO — DIMINUENDO. Disappointment is indicated by a sudden change from brisk to slow, good news by a sudden change from slow to brisk and so on. This refers, we must repeat, to the movements of bodies and parts of bodies.

Footage is not necessarily controlled by tempo. An animal playing possum may take only three seconds, but the tempo will be close to zero. A scene of horror, in which the final tempo is very rapid, may be slowly built up over several minutes.

Tempo is emotional. It can be destroyed very easily by errors in *expository* technique, as when a person rushes out, making an exit to the left, and enters the following scene from the left, giving the impression that he is *coming back*. That is where the script girl comes in. Her rôle is to secure continuity of motion, continuity of impression. Her function can be replaced in the amateur company by a memorandum on the scenario, specifying the direction of each entrance and exit, so that motion is kept *continuous in one direction*. Needless to say, notes should also be made of the exact details of clothes worn, including the exact state of any cigar or cigarette (just lighted, half consumed, short end), so as to repeat it at the beginning of the following scene.

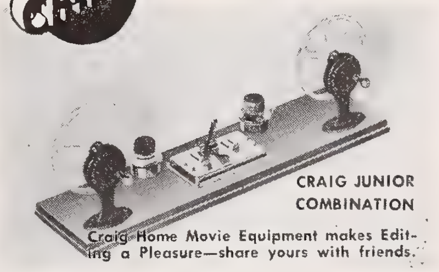
Another very important phase of proper sequencing falls to the chief cameraman (who, in the studios, does not touch the camera). It is the selection of the right *key* or light tone for the sequence and the balancing of successive scenes to maintain that key. Nothing is more distressing in amateur productions than the sudden jump from high key to low key, from a bright, almost white scene to one in which the light has suddenly changed, from a dark interior to a brilliant exterior. Unconsciously, the spectator feels this change and believes that it should signify something.

"Hey John . . I gotta borrow back my CRAIG EQUIPMENT!"

Now that Craig's entire output is being taken by the Army, Navy and by war contractors producing industrial training films, it's important to guard your Craig movie equipment carefully. With good treatment, it will provide you with movies of your home front activities for the duration, and for many years to come. After Shickelgruber and Tojo have been liquidated, your dealer's shelves will once again be stocked with new and improved Craig home movie equipment.

CRAIG MOVIE SUPPLY COMPANY
Los Angeles • San Francisco
Seattle

CRAIG



CRAIG JUNIOR COMBINATION

Craig Home Movie Equipment makes Editing a Pleasure—share yours with friends.

Enjoy Greater Variety—Brighter Entertainment!

HAL ROACH

Feature Releases
on 16 mm. sound

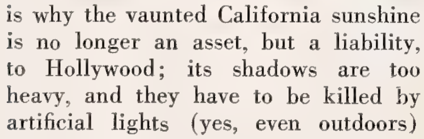
CAPTAIN CAUTION with Victor Mature, Leo Carrillo, Bruce Cabot.
SAPS AT SEA with Stan Laurel and Oliver Hardy.

Available at your film library
Write for Free Catalogue listing other Sound Films
POST PICTURES CORP., Dept. 13
723 Seventh Ave., New York 19, N. Y.

Youth and a gay atmosphere, happiness, childhood and weddings call for high key lighting, one in which there are no heavy shadows, not even any darker half tones. If you shut your eyes while such a scene is being projected, you should still be able to see its general luminosity through closed eyelids. Maturity, seriousness and business call for a middle key, without very bright high lights or very dark shadows. Mystery, crime, plotting and menace call for a low key lighting, without high lights at all and with many almost black areas, suggestive of night. (Remember the popular symbolism, in this and all other matters—angels are white, devils, black.) The light key is best observed through a blue viewing filter—the shadows should maintain the same density from scene to scene of a sequence. Roughly speaking, if we call black "zero" and white "100," a high key lighting will range entirely between 60 and 100; a low key lighting between 0 and 30; and a factual lighting between 30 and 60, the latter consisting exclusively of well graded half tones.

Lighting, from the dramatic point of view (which means simply "effectiveness" when applied to non dramatic subjects), is not a mere matter of *sufficiency* of illumination for purposes of photographic exposure. It is not quantitative. It is a matter of quality, of arrangement of light sources, reflectors and gobos (or "niggers") so as to create or kill shadows, according to the psychological effect desired. That is why the vaunted California sunshine is no longer an asset, but a liability, to Hollywood; its shadows are too heavy, and they have to be killed by artificial lights (yes, even outdoors) and reflectors.

In all these respects, Hollywood productions should be studied as to technique by the amateur director in his multiple rôle as chief cameraman, script girl, continuity writer, film editor and the rest. Whether the subject matter is potatoes or prima donnas, good technique includes a good *story*, told as a good writer would; a *continuity* that specifies every detail that will create the impression of fidelity to life, characterization and motivation; *tempo*, corresponding to the speed of the heartbeat desired in the spectator; *footage*, adequate to register every significant act; continuity of *motion*, to preserve the illusion; and properly keyed *illumination*, to create the right mood. The sum total is a good picture, in which none of these details will be noticed.



Cine cheating

[Continued from page 411]

close view of the boy's face while he was running with the kite. A medium to semi long shot of the boy flying the kite concluded the series.

The scene that posed the problem was the close view of the boy running. If the scene were shot straight, the boy would run in and out of the frame in a second. His face would be merely a blur.

What was needed was some means of keeping the boy within the frame while he was running and a means of keeping him at the same distance from the camera during the whole scene so that, throughout the footage, the camera could be accurately focused on the close shot of his face.

The method used to make the scene is shown in Figure 6. A semicircle was drawn on the ground with the camera tripod as its center. The semicircle was placed close enough to the camera so that, standing at any point on it, the boy would be in position for a semi closeup. The boy was told to run along the semicircle, while looking backward as if at the kite flying behind him. The camera was "panned" to follow him, keeping him centered during the whole of the shot. To keep the kite string in the air, as if it were actually attached to a flying kite, an assistant ran outside the scene, behind the boy, holding the loose end of the twine aloft in a forked stick.

The effect on the screen is convincing. The background sails past, just as it would if the boy were running straight past the camera; but, throughout the scene, the running boy is centered on the screen in semi closeup. A series of frames enlarged from this sequence is shown in Figure 7.

To some extent, cheating goes on in all movies, for the narrow angle of the camera lens limits the viewpoint and does not reveal what could be seen immediately outside the camera field. Hence, a relatively small background may stand for a whole set. In one commercial movie lately completed, a wooden platform was placed on edge to serve as a basement wall. A few tools, hung on nails driven into the planks, and a carpenter bench completed the illusion. Since the scene did not include the floor, the fact that it was carpeted was not revealed. The action was supposed to take place in the daytime, a fact indicated by daylight streaming into the basement through a window. The window was not seen, but it was indicated by the shadow of a wooden crosspiece, cast diagonally on the "basement wall."

The possibilities of cheating enormously increase the scope of amateur movies.

Practical films

[Continued from page 416]

The film is a factual record, planned and executed with great historical accuracy, of a day in the life of an Eighteenth Century cabinet maker in the Virginia town. It is beautifully made, with admirable technique, under the direction of Kenneth R. Edwards, of Eastman Kodak Company.

Colonial Williamsburg, Inc., offers this picture as an example of a new and wider use of museums, in which the generally static exhibits are given vitality through motion pictures that show the actual employment of the collected antiquities. It is believed that all museums can extend their field of service by bringing the past to life through films. The Williamsburg movie will be available to cultural and educational institutions.

4H CLUB ACTIVITIES

The Hampden County Replacement League cooperated in filming *Youth Carries On*, recently produced by W. J. Aring, ACL, of Springfield, Mass. This 8mm. Kodachrome production has been shown with great success to 4H Club assemblies throughout the State and has been booked by many similar groups. The story deals with the adventures of a young 'teen age girl who has been persuaded by her city friends to leave her home in the country for the sophisticated life of a nearby town. Much of the story is revealed in a series of flashbacks that shows the wholesome active rural life as contrasted with the girl's unhappy and disappointing experiences in the city. The action and production material were supplied by the 4H Club, and the picture was completed in accordance with the club requirements.

DESIGN FOR JUDAISM

A 16mm. film that presents a record of the year's activities of the Congregational Sons of Israel, Albany, N. Y., has recently been completed by Dr. Irving Vics, ACL. Dr. Vics is a member of the Amateur Motion Picture Society of Albany, and he had the assistance of Arthur Kemnitzer, vice-president of AMPS, in filming *Design for Judaism*. The fundamental philosophy of Jewish belief supplies the motif of the film, for which a commentary was written under the supervision of a rabbi.

INSTRUCTIONS FOR FIRE FIGHTING

Willard Pictures, New York City, recently completed a 16mm. sound on film production in color for Walter Kidde & Company, manufacturers of fire fighting equipment.

INTERIOR WITHOUT LIGHT

A recent amateur movie included an interior scene that could be made without flood bulbs. The subject, a girl, was seen at a telephone on a table in front of an open window. The sunlight, directly behind the camera, illuminated the subject well, and the darker background made her stand out as if spotlighted.

In this picture, the three types of conflagrations are defined and classified, and the method of controlling each type of fire is demonstrated. Fires caused by carelessness, sabotage or accident take a tremendous toll in equipment, property and human life each year, that runs into billions of dollars worth of monetary loss. This fact also means a serious handicap to the war effort. *Flame Facts* is aimed at counteracting some of this loss, by acquainting plant foremen and workers with the proper method of fighting fires, as knowledge and preparedness are the important factors in combating this evil. The film is graphic and detailed in its example of the type and treatment of each blaze.

WARTIME MANUFACTURE OF MACHINE TOOLS

Morton H. Read, ACL, is the producer of a new industrial 16mm. film for the Van Norman Machine Tool Company, of Springfield, Mass. *Induction Hardening Machine Tool Parts* is the title of the picture, which runs 600 feet of Kodachrome film, and it shows how the Van Norman company avoids the use of scarce materials in the manufacture of machine tools without sacrificing the strength, accuracy and durability necessary to the products. Examples of induction heating are shown, and the advantages of this process are stressed in the picture, which was made in the interest of national defense, to show others how precise induction heat treating makes it possible for carbon steel parts to meet critical machine tool requirements. Originally, Van Norman did not manufacture the equipment needed. The company had worked out only an effective process. Now, the showings of this film have created so great a demand for induction heating equipment that Van Norman has begun to manufacture it.

COLOR TITLES

In making Kodachrome titles, be careful not to destroy legibility by color combinations that do not provide enough contrast between letters and background. White letters are generally safe, unless the background is light. Some color combinations will cause a kind of shimmer or vibration. Careful tests will go far to make Kodachrome titles readable.

Marine combat cinematography

STAFF SERGEANT W. S. KAPPEL,

United States Marine Corps

IT WOULD seem safe to assume that a cameraman who had worked successfully in China, the Philippines, the Hawaiian Islands, the entire United States, the Caribbean, the North Atlantic and North Pacific Oceans would know his business.

Such was my case, and I must admit that I felt a bit proud until just recently. It remained for a 2000 mile trip to the equatorial regions of the Pacific to show me that I had much to learn.

First, let us consider the all important subject of light. It stands to reason that, as one nears the equator, the stronger the light becomes. The average landscape reading, recorded by a Weston meter, was between 800 and 1600 foot candles!

In the islands on which I worked, the average scene invariably included white coral, the ocean, sky and dense palm jungles. When shooting a scene in the jungle, I had to contend with a brightness range of from fifty foot candles to 400 foot candles almost every time. Imagine trying to bring out detail on both ends of your brightness range without the aid of a good exposure meter!

I know that some of the old timers will argue that exposure meters are not necessary, that a cameraman to be a good one should know his exposures. Such might have been the case in "the good old days," when types and speeds of film were limited; but, with the many and varied types and speeds of film that are available today, a good exposure meter is your best insurance.

A fellow was once willing to give his kingdom for a horse. In my case, I should many times have given my kingdom, such as it is, for a filter. Filters proved to be my most powerful ally, second only to the exposure meter. My stock of filters included 3N5, Aero-2, 25A and X-2, all Wratten type. The 3N5 and X-2 were of the greatest value in making exposures possible under such extreme conditions. The other filters were used for effect shots, and, in the tropics, effect shots are on all sides.

At this point, I should like to suggest that some good manufacturer of camera equipment make a "protection filter" for the lens. On several occasions, my camera was subjected to very drastic conditions that, under ordinary circumstances, would have spelled

Bass PAYS CASH! FOR YOUR CAMERA

I buy, sell and trade all manner of photographic equipment.
I pay highest cash prices . . . Send in your equipment . . . Check goes out same day.

Charles Bass
President
Write Dept. MM.

Bass Camera Co.
179 W. MADISON ST.
CHICAGO 2, ILL.

Kodachrome
MAPS · Charts · FINE TITLES
Geo. W. Colburn Laboratory
Special Motion Picture Printing
995-M Merchandise Mart, Chicago

Book these now—16mm sound
James CAGNEY in
SOMETHING TO SING ABOUT

Joe E. Brown in THE GLADIATOR
Standard rental rates. Programs include shorts of your own choice.
HEBERT STUDIOS, Inc.
53 Allyn Street Hartford 3, Conn.

SERVICE & REPAIR
On All Motion Picture Equipment
WORLD FILM ENTERPRISES
630 NINTH AVENUE NEW YORK, N. Y.
Film Center Bldg.
between 44th & 45th Sts.
CI-6-0445

ALASKA MOVING PICTURES
We have duplicates of Kodachrome and black and white films showing interesting Alaska scenes which we offer at 20c per foot for Kodachrome, and 8½c for black and white. Write us for our list of subjects.
ARCTIC FILM COMPANY
Box 81 Ketchikan, Alaska

RENTAL LIBRARY OF SELECT SOUND FEATURES
Also Educational and Recreational 8mm and 16mm Silent Shorts
We strive to render a FRIENDLY and PERSONAL SERVICE in helping you make the best selection possible for your film programs.
Send for our catalogs listing
THE BETTER
MAJOR AND INDEPENDENT TITLES
THE SHADOW ARTS STUDIO
FILM RENTAL LIBRARY
1036 Chorro St. San Luis Obispo, Calif.

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment of films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS SAYS: A magnificent selection of hard-to-get equipment—Write or wire. In stock: New Bolex 8 cameras, less lens, $200.00; Deluxe case, $35.00; lens prices on request. USED 16mm. CAMERAS: Keystone A-7, *f*/2.7 lens, $45.00; Cine-Kodak A, hand crank, *f*/3.5 lens, $50.00; Filmo 75, Cooke *f*/3.5 lens, $57.50; Cine-Kodak Magazine, *f*/1.9 lens, $102.50; Victor 4, Signal Corps model, 17mm. Wollensak *f*/2.7, 1″ Cooke *f*/1.8, 2″ Cooke *f*/3.5 and case, $286.00; Filmo 70DA, brown, 1″ Wollensak *f*/1.5, 4″ Wollensak *f*/3.5, 3¾″ T.H.C. *f*/3.3, with case, $385.00; Filmo 70DA, brown, hand crank rewind, frame counter, 1″ Cooke *f*/1.5, 17mm. *f*/2.7 wide angle, 4″ Wollensak *f*/4.5, case, $408.50; Cine-Kodak Special, *f*/1.9 Kodak lens, 15mm. Kodak *f*/2.7, 4″ Kodak *f*/2.7 and 2″ Kodak *f*/3.5 lens, with combination case, $648.55; NEW Filmo 141A with Ansix *f*/2.7 lens, $131.20. PROJECTOR BARGAIN: New 16mm. DeVry Model GTM with 300 watt lamp and deluxe case, $50.00. USED PROJECTORS: 8mm. Irwin, motor drive projector, $22.50; 8mm. Keystone D-8 projector, $17.50; 8mm. Stewart-Warner projector, $27.50; 8mm. Univex, 500 watt projector, $42.50; Bausch & Lomb Opaque Balopticon, $50.00. PROJECTION LENS BARGAINS: 15mm. Bell & Howell extreme wide angle projection lens *f*/2.1, $12.00; 2″ Wollensak Sunray *f*/1.6 projection lens, $18.50; 4″ Bell & Howell Increlite *f*/2.8, $22.50; Extension tube outfit for Magazine 8 Model 90, $26.05; Extension tube outfit for 16mm. Cine Magazine, $29.35. 16mm. Craig Jr. Projecto-Editor, with rewinds and splicers, $23.50. We buy 'em, sell 'em and trade 'em. Complete stocks of new Cine Equipment all makes. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ WIDE ANGLE *f*/2.7 universal focus lens for Kodak Cine Special. Cost me $54.00. Best offer takes it. ALAN WALKER, 4222 Vantage Ave., North Hollywood, Calif.

■ FRIED 16mm. continuous printer sound and picture with meters for color & Fried light testing machine. Complete, $1150.00. FILM ASSOCIATES CO., 429 Ridgewood Drive, Dayton 9, Ohio.

■ LARGE selection 16mm. sound-silent projectors, cameras and films. Write for list. ZENITH, 308 W. 44th St., New York City.

■ NEW ITEMS IN STOCK: B&H 8mm. Turret, Cooke *f*/2.7 lens, also ½″ *f*/1.4 for B&H Sportster or Companion; 2″ Telate for B&H C mount; 1″ Cooke *f*/2.7 for C mount or with adapter for Turret 8 and finder; Cooke 1″ *f*/2.7 for Sportster or Companion; B&H Autoload Master 16mm. with Wollensak *f*/1.5 or Cooke *f*/2.7; Cooke 1½″ *f*/3.5 for Sportster or Companion; cable release attachment for B&H Sportster or Companion; focusing finder for Magazine Cine-Kodak 8mm. and 16mm. USED ITEMS but in new condition: 6″ *f*/4.5 Cine-Kodak telephoto lens with adapter for any 16mm. camera, $100.00; 4″ T .H. Cooke *f*/4.5 C mount, $75.00; B&H Filmo 70A *f*/3.5, 8/16 speeds and Filmo projector converted to 400 watt, perfect condition, $100.00—not sold separately; Cine-Kodak E *f*/3.5 & case with Kodascope EE *f*/1.6 lens, 750 watt and case, used two months and in new condition, with 30x40 folding screen, $145.00 complete. COLUMBUS PHOTO SUPPLY, 146 Columbus Ave., New York City.

EQUIPMENT WANTED

■ WANTED: 16mm. sound & talking films; send list, prices. C. REED, 7418 3rd Ave., Brooklyn, N. Y.

■ SELL YOUR MOVIE EQUIPMENT NOW—WANT sound cameras, 8-16-35mm. silent and sound projectors; 35mm. Eyemo, Cine Specials, lenses, motors; send description, price, cash waiting. CAMERA MART, 70 West 45th St., N. Y. C.

■ MOGULL'S IS ON A BUYING SPREE AND PAYS TOP CASH for photographic, cinematic items, cameras, projectors, public address systems, enlargers, splicers, lenses, accessories, film, etc. Complete and partial units considered! Liberal appraisals, immediate cash! Bring or write frankly, describing items in full detail. MOGULL'S, 69 West 48th St., New York 19, N. Y.

FILMS FOR EXCHANGE

■ EXCHANGE. Silent & sound pictures, also used sound features for sale, very reasonable. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn 21, N. Y.

■ BUY MORE WAR BONDS and yet enjoy BETTER FILMS, by adopting our inexpensive exchange plan; silent pictures, $1.00 reel; sound, $2.00. Also sell. Free catalogue. Send for Victory Bulletin on SELECTED SOUND programs, reasonable rentals. BETTER FILMS, 742 New Lots Ave., Brooklyn 7, N. Y.

■ 8MM.-16MM. sound and silent films bought, sold, exchanged. Bargains always. Send for exchange plan. MULTIPRISES, Box 1125, Waterbury, Conn.

FILMS FOR RENTAL OR SALE

■ CASTLE Films for sale; 8mm-16mm. silent and sound; complete stock; orders shipped day received by STANLEY-WINTHROP'S, 5-7 Revere Rd., Quincy, Mass.

■ RENT home movies by the week. 8mm.-16mm. All subjects; catalogs; as low as 35c per reel. DAYTON FILM RENTAL, 2227 Hepburn, Dayton, Ohio.

■ LOOK! "THE World's Greatest of All Passion Plays." In 8mm., 16mm. and 35mm. Sound or silent. Specify, rent or purchase. Superior to OBERAMMERGAU Play. HEMENWAY FILM CO., 33 B Melrose St., Boston 11, Mass.

■ 8MM. RENTALS—Sales—Exchanges—Trade-ins. All latest releases. New and used prints. RIEDEL FILMS, Dept. MM-1143, 3207 Joslyn Rd., Cleveland 11, Ohio.

■ RENT 16mm. sound films, 50¢ reel. Silents, 25¢. Large selection; late releases; new prints; free catalog. UNION COUNTY FILM SERVICE, 128 Chestnut St., Roselle Park, N. J.

■ WORLD'S greatest 16mm. sound on film shorts. big name bands and stars, extremely low price of $7.50. Send for lists. MULTIPRISES, Box 1125, Waterbury, Conn.

■ 8-16MM. film subjects—black and white and color; sound or silent. Largest selection ever compiled, 75¢ to $100.00. Write for new DeLuxe catalog, profusely illustrated! 25¢ (coin or stamps) refunded first purchase. HOLLYWOOD MOVIE SUPPLY, Drawer 870, Hollywood, Calif.

Give a League Membership as a Christmas Gift!

A welcome gift that will bring pleasure and service to your movie making friend, the year round.

Date ....

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue, New York 17, N. Y.

Enclosed is my remittance for $5.00 made payable to Amateur Cinema League, Inc., for one year's membership dues. (This includes one year's subscription to MOVIE MAKERS at the special membership rate of $2.00, this amount being part of the $5.00 membership fee.) To NONMEMBERS, subscription to MOVIE MAKERS is $3 in the United States and possessions; $3.50 in Canada; $3.50 in other countries.

The League membership is for:

Name ....
Street ....
City ....
State ....
Country ....

My name and address are:

Name ....
Street ....
City ....
State ....
Country ....

If you wish the League to send to the recipient of your gift a special card, notifying him that you have taken out a membership for him as a Christmas greeting, check here ....
The card is sent to arrive a few days before Christmas. Nov. '43

FOOTBALL FILM

The big secret of football filming is to follow the ball with the camera. This procedure requires knowledge of football and an ability to guess the forthcoming plays to some extent. If you shoot football, keep your camera loaded and wound and your finger near the trigger.

doom for my lens. Fortunately, I was using a filter each time, and therein lies the basis for my idea. On one occasion, I was shooting an explosion on a coral reef, and, as a result of the blast, my filter was pitted by flying coral. On another occasion, my camera was blasted with coral as a result of the slip stream from a plane, striking the coral runway. Again, the filter took the beating, thus saving my lens. If some type of clear, optically correct glass were mounted filter fashion in front of not only the lens, but also the filter, it would afford positive protection both to lens and filters under the not uncommon circumstances such as I have cited. The cost of such an accessory, compared to the cost of a lens, would be fractional. In my position, and as is often the case, a ruined lens would mean the end of my shooting, as photographic supply houses are not found in many parts of the equatorial Pacific.

A few other hints are offered.

(1) Get a good, solid tripod.

(2) Have a waterproof cover made for your camera, as it rains in the tropics when rain is least expected.

(3) Put your equipment in small, compact, strong cases, any of which can be carried by one man, preferably on the back in pack form. This is a very important point when one travels into mountainous country or whenever it is necessary to have both hands free.

(4) Get some sort of portable reflectors to help bring out detail in the shadows.

(5) Obtain some good advice from newsreel men or other topnotch cameramen who have worked in the territory where you intend to film. If they know their business, they will know the right answers and be more than glad to help you.

Last of all, take great pains in figuring out each shot before you make it.

Such are my observations. Some may sound unnecessary, but remember this —an ounce of prevention is worth a lot of time, money and good footage, not only in the tropics, but anywhere.

FADES

The recommended average length of a fade out or fade in is eight frames. Longer fades suggest a slower tempo, while faster fades are usually too brief to be effective.

Closeups—What filmers are doing

In this year of war, some odd and unusual difficulties have been added to the seemingly inescapable heartaches attendant upon the preparation of a film for Ten Best competition. Film stocks have been short, processing times have been long and subject matter has been restricted. Yet, as we write, with the contest closing date but seventy two hours away, we are again literally surrounded by a wealth of aspiring cine material. Battered and pre war, our hat is off to the gallant men and women who have carried on despite the difficulties.

Among these heroes of the hobby is Captain Rodger Inman. Onetime pilot with Pan American Airways, Captain Inman has been mighty busy of late months, ferrying American planes to Africa for the Army Air Transport Command. Between tricks of duty, however, he seems to have found time to produce *Bomber To Africa*, an 800 foot, 16mm. color film. About halfway through the routine difficulties of filming, editing and titling his motion picture "out of a suitcase," Captain Inman had the misfortune of teaming up with a twin engined Martin Marauder on which both motors quit over an African jungle. The only possible landing strip was the bank of a river, along which the plane tore down a quarter of a mile of trees before coming to a stop. It then promptly exploded. Captain Inman and his crew just did escape with their lives, but his camera and a thousand feet of Kodachrome went up in the general holocaust. . . . Like to trade that with your own film shortage?

Since our items of last month, still another invitation to Australian hospitality has cropped up in the League's mailbag. "The main reason I am writing," writes P. L. Hyams, ACL, "is to say that if any members of the League are sent out here in your Forces, I will endeavor to make their stay here in Melbourne a happy one." Mr. Hyams may be reached at 18 Ontario Street, Caulfield, in Melbourne. Just tell him we sent you.

Katharine Stevens, ACL, of Mount Kisco, N. Y., is an enterprising and undaunted young lady on whom we have been meaning to report for some months. There are movie makers by the score who have conceived—and carried out with more or less routine success—the idea of interpreting a piece of poetry in pictures, using selected couplets or quatrains as related subtitles. Tennyson's *The Brook* and Joyce Kilmer's *Trees* have been favorites among this school of imagists. It has remained for Mrs. Stevens, however, to tackle the much more difficult, exciting and — ultimately — rewarding technique of interpreting *the spoken lines of a poem* with directly accompanying pictures. For the present experimental stage of her work, she contents herself with reading aloud in person the particular verse under pictorial discussion. In the future, this reading—and possibly selected passages of suitable music—will be recorded on a sound track integrally with the pictures. Among the poems already set to striking pictures by Mrs. Stevens have been classic lyrics of nature's loveliness by Wordsworth, Amy Lowell, Emily Dickinson and Edna Millay.

Despite the hundred percent tax on motion picture film in England—if you can get it at all—there are, it seems, personal movie makers in that country who manage in some way to carry on with the hobby. S. Hanna, of Burnley, Lancs., is a stalwart in point. As film officer of the local Home Guard unit, he has completed a series of training films for their use, as well as a teaching reel about safety for the Burnley Police Department. Perhaps Mr. Hanna's most ambitious undertaking in support of the war effort, however, has been the production of a complete newsreel of the town's Wings For Victory parade. Less than a week later, the finished picture had its premier screening in Burnley's Central Library, for an admission charge of at least a six penny war savings stamp—to be retained by the purchaser. In less than two hours, the picture grossed over £22- for the community's war funds drive.

Relative old timers in the hobby of home movies may remember a Ten Best award winner of 1937 named *Little Sherlock*, an attractive comedy of family film making in which an ingenious moppet named Alice solved a domestic burglary by a bit of "off the record" camera work. Her reward at that time was a gift from Daddy of the still camera of her heart's desire. Now, six years later, it seems that this reward is bearing fruit in the production of another picture. The title, so our New England agents inform us, will be *Little Sherlock Grows Up*, and the producer, of course, is Charles J. Carbonaro, FACL, now of Cambridge, Mass.

SOUND
FOR YOUR FILM

FOR EXCELLENT WORKMANSHIP—WE MAINTAIN SKILLED TECHNICAL STAFF, COMPLETE STUDIO FACILITIES AND BERNDT-MAURER EQUIPMENT.

Price List Free on Request

SPOT FILM
PRODUCTIONS, INC.
339 EAST 48 STREET N. Y. C.

8 ENLARGED TO 16 REDUCED TO 8
Black and White or Kodachrome
GEO. W. COLBURN LABORATORY
Special Motion Picture Printing
995-M MERCHANDISE MART
CHICAGO

FINER HEALTH FILMS!
"VIM, VIGOR and VITAMINS"
10 Min. 16mm. Sound Sale $40.00
Write For Free Health Film Folder
BRANDON FILMS 1600 BROADWAY NEW YORK 19, N. Y.

New in 16mm. Sound
6 MICKEY ROONEY COMEDIES
formerly released by R.K.O.
16MM. PICTURES INC.
1600 Broadway New York, N. Y.

CUSTOM TITLES
A complete 16mm. title service featuring action backgrounds and special effects in B & W or color. Any amateur or professional title problem solved at
BAY STATE FILMS
Box 1245 Springfield, Mass.

SOUND ON FILM
Rent—Exchange—Sale
USED SOUND FEATURES FOR SALE REASONABLE
CINE CLASSIC LIBRARY
1041 Jefferson Ave. Brooklyn 21, N. Y.

★ SKIBO PRODUCTIONS
★ *Outstanding 16mm Sound Shorts*
Featuring:
★ James Melton, Russ Brown, The Cabin Kids,
★ Stepin Fetchit, The Four Diplomats, Niela Goodelle, George Shelton,
★ Walter Winchell, Arthur Murray, Norman Cordon, Henry King and
★ his Orchestra.
One Reel Sound Releases
Write for Free Catalog
★ SKIBO ★
PRODUCTIONS, INC.
130 W. 46th Street
New York N. Y.
A SKIBO SHORT

FREE FILM REVIEWS

You can borrow these new publicity movies without charge

THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

Romance of the Gyroscope; The Gyro Compass, two films, 400 feet each, available separately or on one 800 foot reel, 16mm. sound on film, black and white; produced by Sperry Gyroscope Company, Inc.

Offered to: groups.

Available from: Central Film Service, Sperry Gyroscope Company, Manhattan Bridge Plaza, Brooklyn, N. Y.

Romance of the Gyroscope is an account of the history of this device and its developments. *The Gyro Compass* shows the first gyroscopic instrument made by Elmer Sperry and outlines its use.

West Lynn, 3 reels, 16mm. sound on film, color, running thirty minutes; produced by General Electric.

Offered to: groups.

Available from: Visual Instruction Section, Publicity Department, General Electric Company, Schenectady, N. Y.

West Lynn is the story of the watt-hour meter; it deals partially with the history of this model of precision and shows how General Electric research and engineering have developed it into one of the most accurate measuring devices in existence. This picture presents an excellent example of how precision instruments are made in mass production.

The Topps for 40 Years, 1 reel, 16mm. sound on film Kodachrome, running 26 minutes; produced by Western Cartridge Company.

Offered to: groups.

Available from: Advertising Department, Western Cartridge Company, East Alton, Ill.

The Topps for 40 Years shows the celebrated shooting team, Mr. and Mrs. Adolph Topperwein, exhibiting the spectacular fancy shooting that has made them world famous for almost half a century.

Handle with Care, 1 reel, 16mm. sound on film, black and white, running 24 minutes; produced by the Aetna Affiliated Companies of Hartford, Conn.

Offered to: groups.

Available from: Safety Educational Department, Aetna Life Insurance Company, Hartford, Conn.

Handle with Care graphically shows how improper first aid can make injuries more serious and gives specific instructions on handling accident victims in an emergency. Improper types of splints, tourniquets, bandages and other essential first aid equipment are shown.

This Changing World, 400 feet, 16mm. sound on film, black and white, running 9 minutes; produced by Douglas D. Rothacker.

Offered to: groups.

Available from: Douglas D. Rothacker, 729 Seventh Avenue, New York, N. Y.

This Changing World carries the audience back to ancient history in different parts of the world and, in a story filled with human interest, compares the primitive methods of living with our present day standards. Lowell Thomas supplies the narration.

Save A Day, 1 reel, 16mm. sound on film, black and white, running 10 minutes; produced by the United States Public Health Service.

Offered to: groups.

Available from: Surgeon General, United States Public Health Service, Bethesda 14, Md.

Save a Day is a record film showing the State industrial hygiene engineers in action. A dust count is taken in a factory, and low pressure experiments are made.

Jap Zero, 720 feet, 16mm. sound on film, black and white, running 20 minutes; produced by the United States Army Air Force.

Offered to: groups.

Available from: 191 distributors throughout the United States, Alaska and Hawaii; the list is available from Educational Division, Bureau of Motion Pictures, O. W. I., 1400 Pennsylvania Avenue, Washington, D. C.

Jap Zero is a superior training film for young pilots and a useful dramatic picture for civilians. The film focuses attention on the necessity that American pilots be able to recognize, without hesitation and without error, a P40 and a Zero plane. Differences between the two planes are shown, distinguishing characteristics of each are illustrated and the audience can then test its knowledge through the eyes of an American pilot in the Southwest Pacific.

Mr. Smith is Proud, 1 reel, 16mm. sound on film, black and white, running 20 minutes; produced by E. I. duPont de Nemours & Company.

Offered to: groups.

Available from: E. I. DuPont de Nemours & Company, Inc., Tontine Sales, Newburgh, N. Y.

Mr. Smith is Proud tells how Tontine pyroxylin window shade cloth was developed, how it is made, how its quality is chemically controlled, how it is marketed and where it is used. This story, of interest to anybody concerned with window shade problems, was produced for housewives and managers of hotels, hospitals, schools, apartment houses and buildings.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF MARCH 3, 1933.

OF MOVIE MAKERS, published monthly at New York, N. Y., for October 1, 1943.
State of New York.
County of New York, ss.

Before me, a notary in and for the State and county aforesaid, personally appeared Arthur L. Gale, who, having been duly sworn according to law, deposes and says that he is the editor of **MOVIE MAKERS** and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Amateur Cinema League, Inc., 420 Lexington Avenue, New York 17, N. Y.; Editor, Arthur L. Gale, 420 Lexington Avenue, New York 17, N. Y.; Managing Editor, none; Business Managers, none.

2. That the owner is: Amateur Cinema League, Inc., 420 Lexington Avenue, New York 17, N. Y.; Membership corporation with no capital stock. President, Stephen F. Voorhees, 101 Park Avenue, New York 17, N. Y.; Vice President, John V. Hansen, The Shoreham, Washington, D. C.; Treasurer, Ethelbert Warfield, 49 Wall St., New York, N. Y.; Secretary and Managing Director, Roy W. Winton, 420 Lexington Avenue, New York 17, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

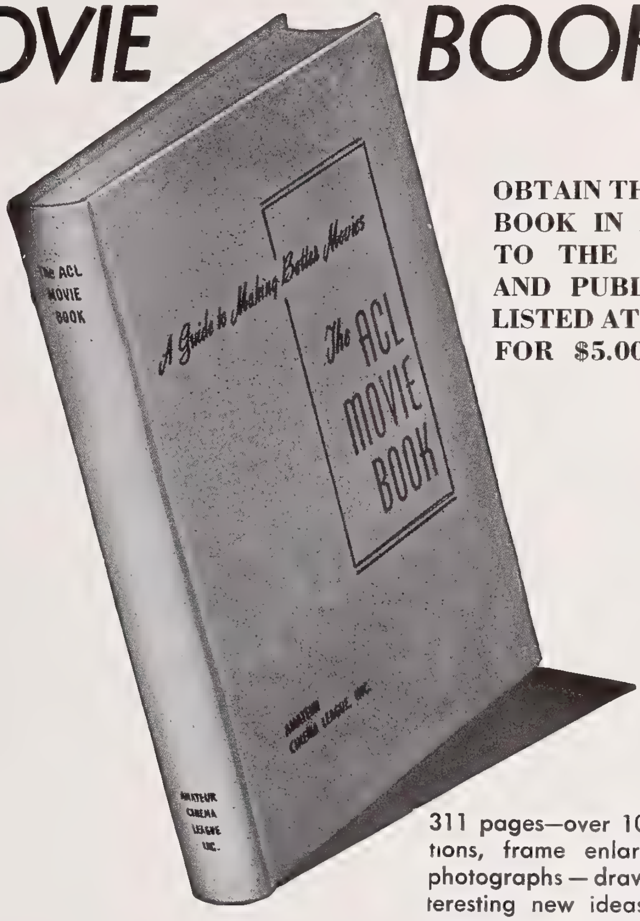
4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as a trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as stated by him.

ARTHUR L. GALE, Editor.

Sworn to and subscribed before me this 16th day of September, 1943. (My commission expires March 30, 1944.)
MARIE SIPP, Notary Public.

Every New Member of the Amateur Cinema League gets

THE ACL MOVIE BOOK


The ACL MOVIE BOOK
A Guide to Making Better Movies
The ACL MOVIE BOOK
AMATEUR CINEMA LEAGUE INC.
AMATEUR CINEMA LEAGUE INC.

OBTAIN THIS GREAT BOOK IN *ADDITION* TO THE SERVICES AND PUBLICATIONS LISTED AT LEFT *ALL* FOR $5.00 A YEAR

★ **MOVIE MAKERS** . . . Membership includes a subscription to Movie Makers monthly, which covers every phase of amateur and practical filming. Each month there are articles for the beginner as well as for the experienced movie maker.

★ **Technical consulting service** . . . Any League member can put his movie making problems up to the technical consultant, and he will receive prompt, detailed service.

★ **Continuity and film planning service** . . . The continuity consultant will aid you in planning specific films by offering you continuity and treatment suggestions, ideas on editing and title wordings.

★ **Club service** . . . Those who wish to organize a club—either for the production of films or for the interchange of ideas between cameramen—will obtain full aid.

★ **Film review service** . . . You may send films to the League for criticism and review.

★ **Booklets and service sheets** . . . These are available to all members. Booklets are sent automatically, as published, to members who request them. Booklets now current are:

Color filming—27 pages, *illustrated*
Featuring the family—34 pages
Lighting personal movies—37 pages, *illustrated*
Films and filters—31 pages, *illustrated*
Building a Dual Turntable—30 pages, *illustrated*
Titling Technique—31 pages.

★ **Equipment service** . . . The League aids members in locating new equipment.

★ **Film Exchange** . . . A member may list his films for temporary loan among other members and will receive in return a list of films offered by other members.

★ **Special services** . . . in two important fields are available. Through the Film Review Chart a member can get particularly efficient criticism on his reels. By means of the Film Treatment Chart, a member may secure individually prepared film plans and continuity outlines. These charts are supplied on request to members only.

GET THESE INDISPENSABLE FILMING AIDS AT ONCE FOR Five dollars a year

311 pages—over 100 illustrations, frame enlargements—photographs—drawings—interesting new ideas—simply written—accurate—complete—full index.

The most complete and comprehensive book on amateur movie making. It was written by the staff of the Amateur Cinema League—compiled from their experience in serving thousands of movie makers for over fifteen years. It tells you what you want to know because it comes from the needs and questions of over 25,000 League members—every one a real movie maker.

This valuable book is packed with information and it is simply written in an informal style. You will find it fascinating, and you may be sure that the information it contains is correct—IT'S AN ACL PUBLICATION.

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Ave.
New York 17, N. Y., U. S. A.

Date........................

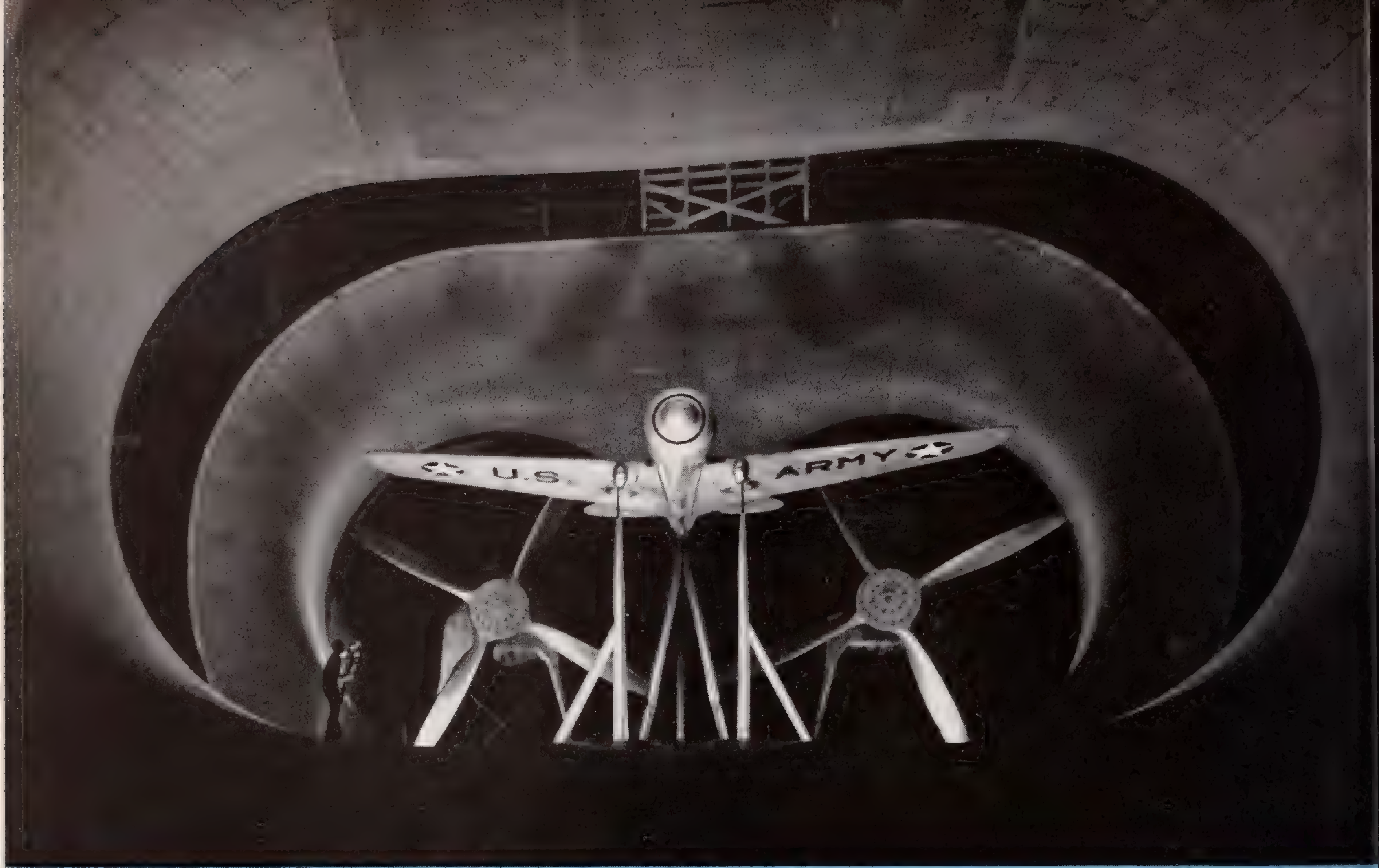
I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $5.00, made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To *nonmembers*, subscription to MOVIE MAKERS is $3 in the United States and possessions; $3.50 in Canada, $3.50 in other countries.)

MEMBERSHIP..................................$5 a year

Name..

Street..

City.....................................State..................



BASIC AERONAUTICAL RESEARCH in the laboratories of the National Advisory Committee for Aeronautics at Langley Field, Va., uses Ciné-Kodak to study airfoils and air currents—through "smokeflow movies" made in wind tunnels—and fuel combustion in aircraft engine cylinders. These movies, showing what the eye can't see, lead to design refinements—in aircraft and engines—which "pay out" when the guns begin to chatter or the bombs find their mark.

KEY TO SECRET WEAPONS ... *a movie camera—*

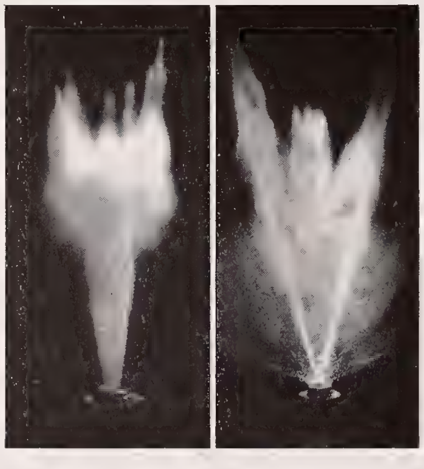
Ciné-Kodak *—which stretches split-seconds into minutes*

"WORKING BLIND" . . . trying to improve a plane or gun or projectile which moves so fast you can't see it . . . is necessarily a slow, fumbling business. In time of war, not good enough . . .

Fortunately, back in 1932, Kodak made available to our best engineering and scientific brains a new kind of eye . . . which could *see* what goes on at blinding speed in our mechanized, electrified world.

This eye was a movie camera for taking thousands of pictures *a second*—which could then be shown at normal movie speed of 16 pictures a second. It "magnified time." In the resulting movies, action which had actually occurred in a split-second was stretched into minutes.

Research scientists used these cameras to help develop faster airplanes, more powerful motors. And, with the approach of war, to find out why a machine gun "jammed"—and fix it; to "take the bugs out" of the recoil mechanisms of bigger guns; to pack a more effective "train of fire" into a contact bomb . . . examples are numbered in hundreds.



NOT "OLD FAITHFUL," but "stills" enlarged from movies made at 2500 pictures a second, showing the comparative efficiency of two designs in fuel injection jets. The superior distribution of fuel from the jet at the right—invisible without the movies—is the type of small improvement which helps our men write America's fighting record in the air.

Your 16-mm. home movie Ciné-Kodak was the "jumping-off place" in designing Eastman's super-speed movie camera, which takes 3,000 pictures a second—the film streaking through at over 50 miles an hour. The "shutter" is a spinning "prism"—speed 90,000 r.p.m.

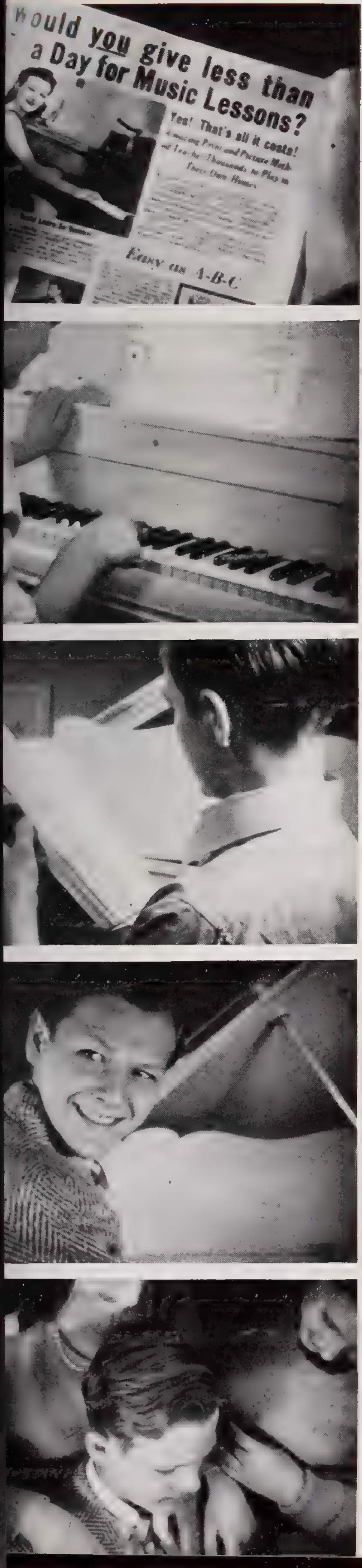
At this incredible speed, this Ciné-Kodak makes good movies—with standard 16-mm. films, Kodachrome included, and has become a most effective military tool . . . Eastman Kodak Co., Rochester, N. Y.

REMEMBER MAJOR HENDERSON? . . . *how Major Lofton Henderson, USMC, flew his crippled bomber right down onto the Jap carrier's deck? And how his name was given to that bomb-scarred field on Guadalcanal? It is a stern example for us at home.*
BUY MORE WAR BONDS.

Serving human progress through Photography

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.


Would you give less than
a Day for Music Lessons?
Yes! That's all it costs!
Easy as A-B-C

★ The Ten Best and the Maxim Award

• List of the films awarded Ten Best and Honorable Mention and announcement of the Maxim Award for 1943 with reviews of all pictures.

★ ENTRANCES AND EXITS

• Pointers on planning action so that subjects will enter and leave scenes without awkwardness.

★ COLOR YOUR OWN TITLES

• How you can give positive titles brilliant color for use in Kodachrome reels.

★ FIGHTS ON THE SCREEN

• The movie "slug fest" is mostly illusion. This article tells how Hollywood stunt men do it.

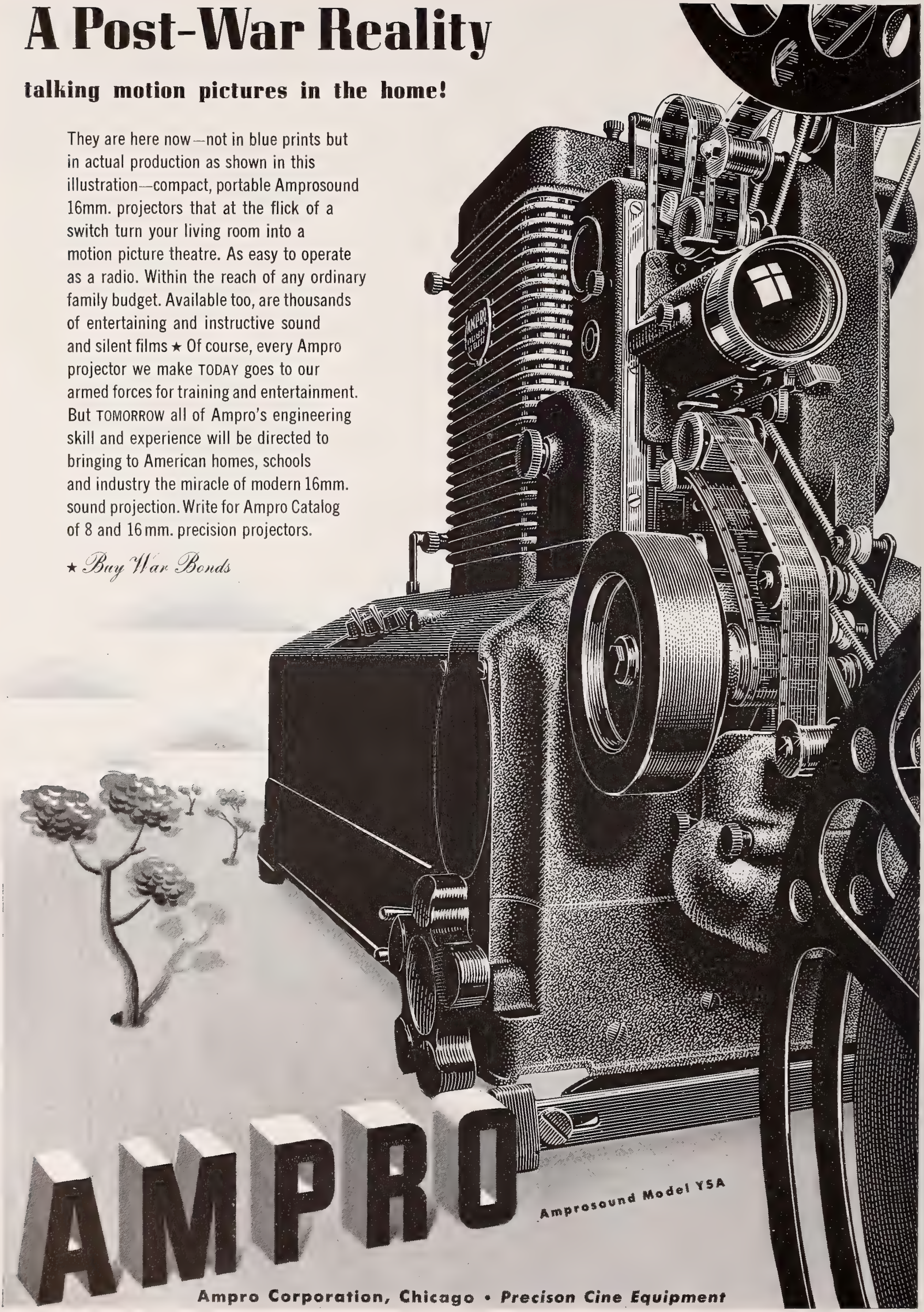
DECEMBER, 1943 **25c**

A Post-War Reality

talking motion pictures in the home!

They are here now—not in blue prints but in actual production as shown in this illustration—compact, portable Amprosound 16mm. projectors that at the flick of a switch turn your living room into a motion picture theatre. As easy to operate as a radio. Within the reach of any ordinary family budget. Available too, are thousands of entertaining and instructive sound and silent films ★ Of course, every Ampro projector we make TODAY goes to our armed forces for training and entertainment. But TOMORROW all of Ampro's engineering skill and experience will be directed to bringing to American homes, schools and industry the miracle of modern 16mm. sound projection. Write for Ampro Catalog of 8 and 16 mm. precision projectors.

★ *Buy War Bonds*



Ampro Corporation, Chicago • ***Precison Cine Equipment***

MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 18 December, 1943 Number 12

Annual index 448
Washington film news . . . . . *William M. Nelson* 450
From the President, *editorial* 453
The Ten Best and the Maxim Memorial Award 455
Films you'll want to show on Christmas 458
The book of Christmas . . . . . *R. H. Nordstrom, D.O.* 459
Cine fisticuffs . . . . . *Louis McMahon, ACL* 460
Practical films 461
Good entrances and exits . . . . . *John Thornton* 462
Intelligence with color . . . . . *Fred W. Motton, ACL* 464
Filming an amateur diver . . . . . *Kendall T. Greenwood, ACL* 465
Color your own titles . . . . . *Cyril Presgrave, ACL* 466
Amateur clubs . . . . . *James W. Moore, ACL* 467
The clinic . . . . . *Kenneth F. Space, ACL* 470
Simple cartoons . . . . . *Arthur Wolff* 472
Why movies move . . . . . *G. A. Gauld, ACL* 473
Free film reviews 481
Closeups 482
News of the industry 485
Canadian Army Newsreel 489
Our club filmed the "Y" 491

• ON THE COVER: frames from *Lend Me Your Ear*, winner of the Hiram Percy Maxim Memorial Award for 1943.

Jack Benton from Frederic Lewis

ARTHUR L. GALE,
Editor

JAMES W. MOORE
Continuity Editor

DONALD MAGGINI
Advertising Manager

MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year postpaid (Canada and Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies 25c (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1943, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to AMATEUR MOVIE MAKERS, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York 17, N. Y., U. S. A. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

Wollensak means
Good Lenses
★ BUY WAR BONDS TO PROTECT YOUR FUTURE ★

"FAMILY GROUP," by Louis A. Puggard, member of the Photographic Guild of Detroit, and frequent prize-winner for his excellent animal photographs. This appealing picture took first place in a 1943 national magazine competition. Enlarged with an ƒ4.5 Wollensak lens, its fine detail and clear definition lend technical brilliance to an always fascinating subject. Says Louis Puggard, "Wollensak lenses give the clarity and sharpness I want in my photographs...produce dependable results always." Improve *your* photography with a Wollensak.

For Movies, Candid, Enlarging, Action, Stills

WOLLENSAK OPTICAL CO., ROCHESTER, N.Y.

COMMONWEALTH *Announces*

Another Sensational Group of

Major Company Productions in 16mm. Sound

Six proven WALTER WANGER pictures
that packed the first-run houses to the rafters!

TOP-FLIGHT STARS

Ann Sheridan	Joel McCrea	Walter Pidgeon
Fredric March	Joan Bennett	George Raft
Laraine Day	Edward Arnold	Pat O'Brien

All tops in movie entertainment

Alfred Hitchcock's

FOREIGN CORRESPONDENT

Joel McCrea, Laraine Day, George Sanders, Herbert Marshall

Unforgettable, masterfully directed film of international intrigue, colorful romance and thrilling action.

WINTER CARNIVAL

Ann Sheridan, Richard Carlson, Marsha Hunt

Comedy, romance, thrills at Dartmouth's gay Winter Carnival, world-famous snow festival of fun.

TRADE WINDS

Fredric March, Joan Bennett, Thomas Mitchell

Hilarious story of a man's 25,000-mile chase to win a woman's hand. A romance-on-the-run.

ETERNALLY YOURS

Loretta Young, David Niven, Hugh Herbert

It was fun being married to "Arturo", the great magician — meet him and his pretty wife in this unusual sparkling comedy.

SLIGHTLY HONORABLE

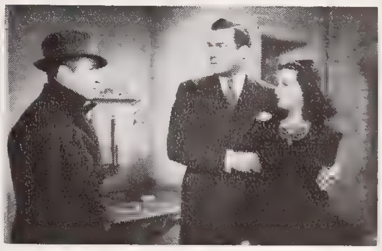
Pat O'Brien, Edward Arnold, Ruth Terry

A story palpitating its way to a breath-taking finale — filled with laughter, thrills, and romance.

THE HOUSE ACROSS THE BAY

George Raft, Joan Bennett, Walter Pidgeon

A tense drama of love and loyalty filled with action and romance. Superb supporting cast.



Order this series today from your film library or write direct to us.

Exclusive Distributors

COMMONWEALTH PICTURES
CORPORATION

729 Seventh Avenue · · · · New York 19, N. Y.

ANNUAL INDEX

VOLUME 18, 1943

Topic Index

A

ACL annual meeting: 236.
Acting for amateurs: 295, 422.
Amateur clubs: 14, 48. 95, 138. 179, 219, 264, 294, 336, 379, 415, 467.
Angles, shooting: 17. 183.
Animation: 46, 90, 100, 145, 472.
Antioch College, filming: 13.
Art museums, filming: 377.
Awakening, producing: 169.

B

Babies, filming: 256.
Back to the Soil, producing: 134.
Back wind, making a: 383.
Backgrounds, mobile: 58.
Beginning movies: 92, 470.
Beside the Point, filming: 91.
Birds, filming: 332.
Black and white shooting: 172, 371.

C

Cable release: 101.
Camera, care of: 21. 136.
Camera mechanism: 473.
Camera pistol grip: 382.
Camera shutters: 423.
Camera speeds: 166.
Camera trigger: 144, 382.
Camera viewpoints: 17, 183.
Campus Frontiers, filming: 13.
Canadian Army Newsreel: 489.
Canoe Country, filming: 315.
Carbonaro, FACL, Charles J.: 253.
Carnival of films: 142.
Cartoon filming: 472.
Castle 1943 News Parade, The: 424.
Cavalcade of Color, The, filming: 49.
Cheating: 410.
Christmas filming: 459.
Christmas, films to show on: 458.
Church filming: 213.
Civic filming: 251.
Claw, operation of the: 473.
Clinic, The: 20, 58, 100, 144, 182, 222, 262, 302, 342, 382, 418, 470.
Cloisters, filming The: 398.
Closeups: 6, 44, 86, 155, 188, 206, 248, 288, 350, 368, 437, 482.
Closeups, filming: 131.
Closeups on 8mm.: 101.
Club programs: 54, 102.
Color filming: 15, 177, 351, 372, 464.
Color titles: 466.
"Come to Canada" contest: 118.
Compositions: 410.
Continuity: 10, 89, 92, 131, 169, 422, 462.

D

Dad and I Took a Walk, producing: 212.
Dark background: 418.
Direct viewer, building a: 58.
Directing films: 334, 422, 462.
Diving, filming: 465.
Drama, filming: 91, 295, 334.
Dual turntable, using a: 171, 293, 418, 480.
Dye fades, making: 413.
Dye toning: 466.

E

Easter filming: 10.
Editing: 144, 223, 471.
Editing board, assembling an: 21, 223, 418.
Editing newsreels: 257.
Editing scrap: 128.
Editorials: 9, 45. 87, 129, 167, 209, 249, 289, 329, 369, 409, 453.
Ending sequences: 92.
Entering scenes: 462.
Equipment, care of: 136.
Equipment carrier: 419.
Equipment case: 263.
Ervin, jr., FACL, Russell T.: 253.
Exiting from scenes: 462.
Exposure fundamentals: 371.
Exposure meter holder: 470.

F

FACL, 1943 elections: 253.
Fader, mount for a: 262.
Fades, making: 153, 413, 438.
Family filming: 178, 216, 256.
Farm filming: 331.
Fights, filming: 460.
Film care: 183.
Film cleaning: 108.
Film index system: 263.
Filming to a sound track: 49.
Films you'll want to show: 24, 62, 104, 146, 186, 228, 268, 304, 348, 388, 426.
Filter holder: 342.
Filters, use of: 172.
Fishing, filming: 174.
Flowers, filming: 169, 183.
Focusing: 183.
Foregrounds: 481.
Frame counter, making a: 303.
Frame enlargements, making: 254.
Free film reviews: 34. 40, 150, 166, 237, 273, 318, 358, 364, 438, 481.

G

Gadgeteer, The, producing, 195.
Garden filming: 134.
Gunnell, FACL, Frank E., wins contest: 118.

H

Half speed: 166.
Heredity, filming: 178.
History, filming: 132.
Hyperfocal distances: 252.

I

Idyll of the Islands, frames from: 130.
In the Beginning, producing: 89.
Incident from Life, filming: 465.
Indoor filming: 15, 52, 83, 139, 155.

K

Kehoe, FACL, Robert P.: 253.
Kiko cartoons: 317.

L

Lens control: 223.
Lens shades: 59, 419.
Light cords: 470.
Lighting controls: 222.
Lighting indoors: 15, 52, 83, 139, 182, 222.
Lighting unit, building a: 20.
Los Angeles Police Department uses movies: 135.

M

Maltese cross: 473.
Mars, A Fantasy Travelog, producing: 214.
Matte box, building a: 302.
Maxim Memorial Award: 455.
Mechanics of cinematography: 423.
Mist, filming: 263.
Models, filming: 50, 90, 214, 223.
Musical accompaniment: 169, 171, 293, 418.

N

National Film Board of Canada: 374.
Nature filming: 174, 212, 332.
News of the industry: 27, 66, 106, 148, 184, 218, 266, 309, 344, 391, 431, 485.
Nova Scotia filming: 61.

P

Parallax correction: 182.
Photofloods, saving: 139, 173.
Polarizing filters: 103.
Practical films: 16, 55, 97, 143, 176, 225, 258, 296, 338, 378, 416, 461.
Projection: 20, 59, 292, 337, 376.
Projection lamps: 217, 265, 298.
Projection room: 471.
Projector cabinet: 59.
Projector, care of the: 136.
Projector mechanism: 473.
Puppet filming: 46.

Q

Queens is Ready, producing: 251.

R

Rainbow's End, producing: 174.
Range finder attachment: 470.
Rear illuminated titler: 145.
Rear projection: 50, 144.
Records, list of: 308.
Reels made of wood: 342.
Reflectors, building: 182.
Remote control: 342.
Russian Easter, filming: 10.

S

Safety films: 96, 135.
Scenario writing: 331.
Scenarios: 60, 216.
Scoring movies: 418.
Screens: 58, 343, 419.
Sebring, jr., Lewis B.: 156.
Sequences: 92, 169.
Signal Corps training films: 330.
Slow motion: 314.
Sound on films: 49.
Sound on film projection: 292, 337, 376.
Space, Kenneth F.: 387
Splicing: 303.
Spring, filming: 169, 216.
Sternwheeler Odyssey, producing: 375.
Stroboscopic discs, formula for: 20, 417.
Sunsets, "faking": 335.
Supplementary lens holder: 471.

T

Table top filming: 214.
Teaching with films: 53, 96, 132, 412.
Telephotos, using: 105, 418.
Ten Best, The: 455.
Thevenet, Philip N.: 151, 224.
Three Little Bruins in the Woods, filming: 395.
Title backgrounds: 5, 41, 81, 125, 163, 205, 245, 249, 285, 325, 365, 405, 445.
Title developing: 263.
Title fades: 82.
Title making: 466.
Title template: 183.
Title tricks: 145, 302, 383, 384.
Titler, building a: 22, 100, 145.
Titling: 21, 145, 183, 188, 383, 384, 435.
Traffic filming: 135.
Transitions: 169.
Travel filming: 61, 299.
Travels of Babar, filming: 46.
Trick shots: 263, 335, 410.
Truck shots: 20.
Twenty second Letter, The, producing: 290.

U

U. S. Army Overseas Motion Picture Service: 373.
U. S. Coast Guard films: 211, 376.
U. S. Marine Corps combat cinematography: 435.
U. S. Navy Training Film Branch: 412.
Upside down camera support: 100.
Utah Trail, The, producing: 299.

V

Victory garden filming: 134.
Visual education: 53, 96, 132, 374, 412.
Visual focusers: 183.
Volcano of Paracutin, The, filming: 414.
Voorhees, FACL, Stephen F.: 253.
Voorlezer's House, The, producing: 133.

W

Wartime filming: 94, 156, 250, 257, 290, 374.
Washington film news: 23, 42, 84, 126, 164, 204, 246, 286, 326, 366, 406, 450.
Wide angle lens use: 418.
Wildlife filming: 174 212, 332.
Willard, FACL, Theodore A.: 108.
Willard, FACL, Thomas W.: 253.
Winter filming: 20.
Wipe device: 471.

Y

Y.M.C.A., filming the: 12, 491.

Z

Zoo: filming the: 297.

Title Index

10 . *Filming an award winner*
12 . . *Telling the "Y"'s film story*
13 . . . *A student records Antioch*
15 . . . *Lighting indoor color shots*
17 . . . *Camera viewpoints*
22 . . . *A tripod titler*
46 . . . *Animating to music*
49 . . . *Filming to a sound track*
50 . . . *Rear projection at home*
52 . . . *Lighting in wartime*
53 . . . *Films in Western teaching*
54 . . . *Making clubs worth while*
60 . . . *The perfect specimen*
61 . . *Filming Nova Scotia's cove*
82 . . *Ideas for indoor lighting*
89 . . . *Why tackle an epic?*
90 . . . *Homemade animation*
91 . . *Turning to drama*
92 . . *Starting and stopping movies*

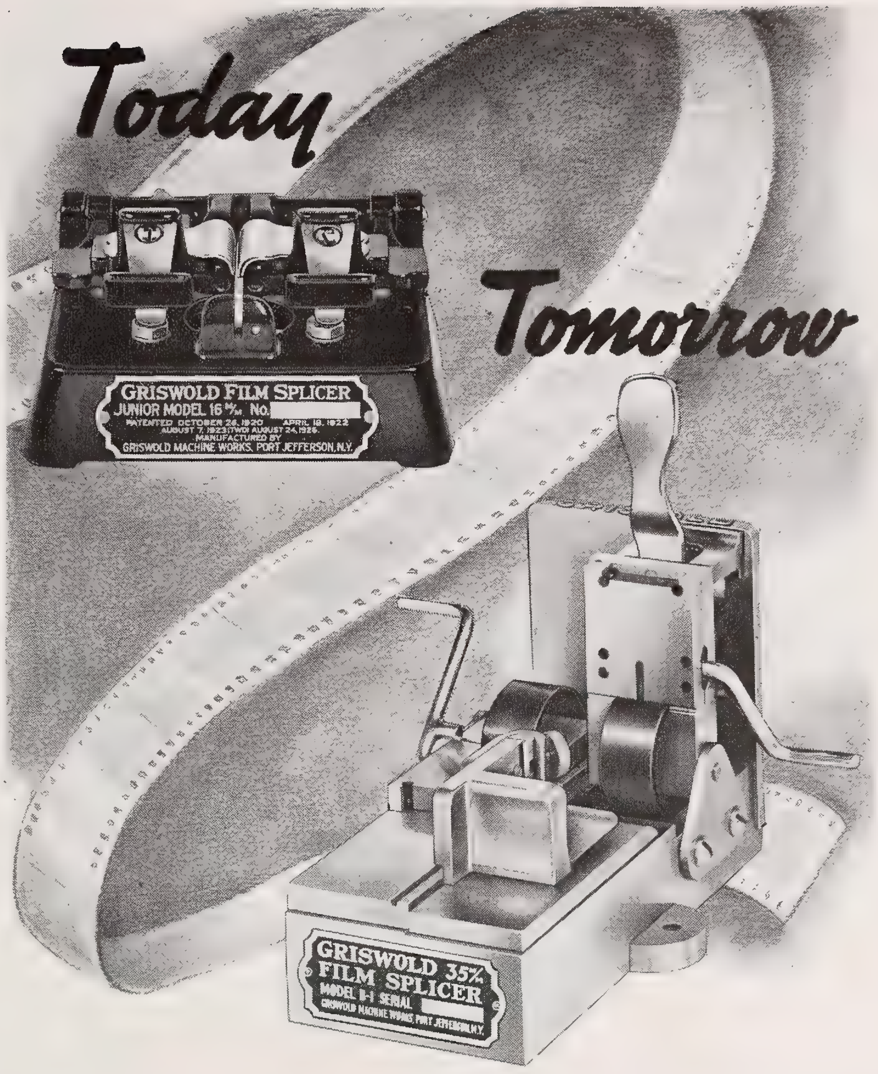
DISTANCE MEASUREMENT

If you want to be protected against bad distance estimation, when you have forgotten to take a distance meter or tape measure on a filming expedition, establishing the length of your stride will be helpful. Measure off fifty feet accurately; pace it a number of times, counting your strides. Average the total number, divide that figure into fifty, and you will have a rough stride length that will be fairly dependable.

GOOD TITLES

A well made movie deserves good titles, well lettered and composed. The most frequent cause of poor titles is a bad lettering job. Few people are able to letter well by hand. However, title letter sets are inexpensive, and it is always possible to order a title card lettered by a professional title service.

94 . . . *Releasing Geraldine*
96 . . . *Schools film traffic problems*
102 . . . *A club serves armed forces*
103 . . . *What polarizing does*
108 . . . *League loses director*
118 . . . *Gunnell wins contest*
128 . . . *Editing scrap*
130 . . . *Tahiti*
131 . . . *A plea for closeups*
132 . . . *Filming school history*
134 . . . *Filming a Victory Garden*
135 . . . *Los Angeles police made safety film*
136 . . . *Good care for good tools*
139 . . . *Saving Photofloods*
142 . . . *A home movie carnival for service men*
151 . . . *New League director*
156 . . . *A letter from the front*
169 . . . *Awakening*
171 . . . *Let music help your films*
172 . . . *Shooting black and white*
173 . . . *More life for Photofloods*
174 . . . *Fishing is more than fish*
177 . . . *Wise ways with color*
178 . . . *Film your heredity*
195 . . . *The perfect "Gadgeteer"*
211 . . . *Making Coast Guard movies*
212 . . . *A triple play film*
213 . . . *Recording the church*
214 . . . *Fantasy in models*
216 . . . *That traitor spring*
217 . . . *Projection lamp lore*
224 . . . *New ACL director*
236 . . . *Annual meeting of the ACL*
251 . . . *Queens is ready*
252 . . . *Quick hyperfocal calculation*
253 . . . *FACL, 1943*
254 . . . *Getting the best frame enlargements*
256 . . *Babies grow up*
257 . . . *Your own war films*
265 . . . *Projection lamp lore*
290 . . . *A family films its "V"*
292 . . *Projection is fun*
293 . . . *If you add music*
295 . . . *Hints for amateur actors*
297 . . . *Why not the zoo?*
298 . . . *Projection lamp lore*
299 . . . *On the Utah Trail*
315 . . . *Camera in canoe*
317 . . . *Kiko leaps into home movie scene*
330 . . . *Signal Corps trains with film*
331 . . . *Fitting scenarios to facts*
332 . . . *Bird films need patience*
334 . . . *Managing the cast*
335 . . . *Coloring sunsets*
337 . . . *Projection is fun*
370 . . . *U. S. Coast Guard films* Task Force
371 . . . *Getting good exposure*
372 . . . *Considering colors*
373 . . . *They go to the movies!*
374 . . . *Films tell them why*
375 . . . *Back to old times*
376 . . . *Projection is fun*
377 . . . *Films of art museums*
384 . . . *Decorating titles*
387 . . . *ACL staff change*
395 . . . *Shooting with a camera*
398 . . . *Where is the monastery?*
410 . . . *Cine cheating*
412 . . . *Navy trains with films*
413 . . . *Fades after filming*
414 . . . *The new volcano*
417 . . . *Calculating stroboscopic discs*
422 . . . *Polish for practical films*
423 . . . *Why movies move*
424 . . . *1943 news release*
435 . . . *Marine combat cinematography*
455 . . . *The Ten Best and the Maxim Memorial Award*
459 . . . *The book of Christmas*
460 . . . *Cine fisticuffs*
462 . . . *Good entrances and exits*
464 . . . *Intelligence with color*
465 . . . *Filming an amateur diver*
466 . . . *Color your own titles*
472 . . . *Simple cartoons*
473 . . . *Why movies move*
489 . . . *Canadian Army newsreel*
491 . . . *Our club filmed the "Y"*


Today
Tomorrow
GRISWOLD FILM SPLICER
JUNIOR MODEL 16 M/M No.
PATENTED OCTOBER 24, 1920 APRIL 18, 1922 AUGUST 7, 1923 (TWO) AUGUST 24, 1926.
MANUFACTURED BY
GRISWOLD MACHINE WORKS, PORT JEFFERSON, N.Y.
GRISWOLD 35% FILM SPLICER
MODEL R-1 SERIAL
GRISWOLD MACHINE WORKS PORT JEFFERSON, N.Y.

GRISWOLD
FILM SPLICERS
lead the way!

Today, Griswold Film Splicers enjoy universal preference because they offer, at a popular price, a high-precision device that makes it easy to cut and join motion picture films.

Tomorrow, Griswold Splicers will continue to hold that preference through a new, advanced design which is fully perfected, fully patented and ready to go into production as soon as Victory is won and our war production work permits. Like today's Griswold Splicers, the new design will be made in models for all film sizes and will carry on the Griswold tradition of highest quality at popular prices.

Today, Tomorrow—look for the name Griswold on the Splicer you buy.

GRISWOLD MACHINE WORKS
Port Jefferson, New York

WASHINGTON FILM NEWS

WILLIAM M. NELSON

CHRISTMAS IN WASHINGTON

As Washington moves into the Christmastide, we must observe that its atmosphere seems a long, long way from that night in Bethlehem. For Federal employees, who have had their leaves cancelled as a transportation conserving measure, for crowded stores and hotels and restaurants, for agencies under the all powerful axe of Congressional investigation, for belabored Solons who face an election year, it looms up as a season of trial and confusion. The days are not bright and joyous, and the nights are not silent.

But there are those things which, when least expected, bolster the hopes of John Citizen. In the neighborhood of the Capitol the other day, we saw a senator, late to an important roll call, hurrying across the street toward the Senate Chamber. In the midst of his hasty progress, he saw an old lady trying to hail a cab on the street corner. The lady was much troubled by the midday traffic, much confused by the honking of horns and by the fact that none of the passing taxis seemed to notice her. The senator stopped, went over and spoke to her, and then, in the manner of a policeman, went out into the middle of the street, held an arresting hand in front of the next taxi that passed and saw to it that the lady was safely aboard and on her way before continuing on his.

And so, while there seems, this year, to be little of the Peace on Earth, it is heartening to observe that the Good Will Among Men department is still open for business.

* * *

NOTE FROM BELGIUM

If you have ever wondered what movies are like in Axis dominated countries, the following item may be of interest. Its source is indisputably authentic.

Before the war, there were in Belgium about one thousand persons engaged in the distribution of films and the management of movie theatres. Their organization was rather loose except for half a dozen less reputable characters (some of whom had been brought into court many times on various charges) who, feeling their position in the industry to be a little weak, had banded together and formed an association. They had little standing among their colleagues, and their joint nefarious interests were their only bond among themselves.

After the German occupation, this group, without consulting their 994 colleagues, transformed their little association into the Board of Directors of the Movie Industry Corporation, with the blessings of the German commander. Their new position gave them the right to grant or refuse an operating permit to some of the coerced members of the group, as well as to close the theatres operated by those people who did not live up to the policies dictated by the six man board.

The first action that the board took was of a political nature and intended to please the Nazis. Operating permits were taken away from all Jews and from all theatres managed by British, American or French capital. Furthermore, theatres which did not belong in these categories, but which had run such films as *The Lion Has Wings* or *The Confessions of a Nazi Spy*, were treated in the same way. As a sideline, and to reduce competition very effectively, the Nazi board closed the theatres which were in the same neighborhood as were those which they themselves owned.

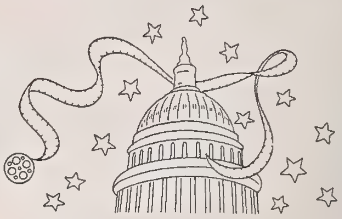
Sometimes, the closing of a movie house could be avoided by heavy payments to members of the board. In many other cases, the board maneuvered so as to induce the theatre owner to sell his building to a German group under the threat of closing down his theatre under some easily manufactured pretext.

A typical example of these tactics is the following. In a Brussels suburb, a theatre belonged to two men, a Jew and an "Aryan." The corporation ordered the business closed. The "Aryan" partner demanded dissolution of the corporation, which was granted by the court. A liquidator was appointed to put the building up for sale. Bids were made, and the building was allotted to the highest bidder, but the transaction still had to be approved by the Germans. This approval was not forthcoming, and the next day, by order of the Oberfeldkommandantur, the building was sold to the lowest bidder, the former "Aryan" co owner of the theatre.

German newsreels are a compulsory part of the program of all theatres in Belgium. All British and American films in reserve have been banned. When the Germans discovered that the public preferred the old French films to the German productions, those films were forbidden, too, and the recent French films are shown first in theatres which belong entirely to German capital.

* * *

GOV'T 16; LAST GASP



Last October, we reported a concerted appeal on the part of the eight national associations concerned with the distribution and use of 16mm. films. The appeal was to be made to Congress in an effort to restore to the OWI its 16mm. production functions, suspended last July when the Domestic Branch of the OWI suffered a drastic and fatal budget cut. Before the cut, you will recall, the OWI was virtually the only Government agency engaged in production of 16mm. films for popular distribution.

We can report now that the initial Congressional reaction to this idea has been decidedly unfavorable and that OWI has abandoned plans to request funds for production of 16mm. films.

This decision means that the only government general movie production, aside from Army and Navy, will consist of a trickle of films from individual agencies, which will be distributed through what is left of the OWI Motion Picture Bureau. These films will be produced and paid for by the individual agency. For example, the Federal Security Agency has produced a film called *When Work is Done*, dealing with bad housing conditions in congested war towns, and this film is being distributed non theatrically through OWI's distribution channels, A few other films in progress indicate that the quality of the films being produced is far below the level of the OWI films of a year ago.

Distribution of existing prints through OWI's setup will continue until the prints are worn out. The vastly reduced Bureau will also continue to act as an information clearing house on all available war films, Government and otherwise.

* * *

16MM. NEWSREEL

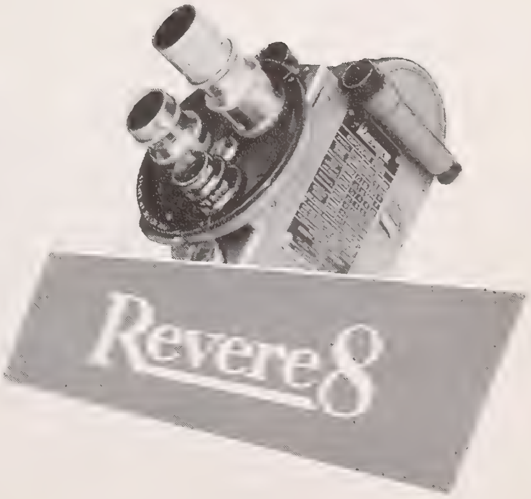
The Newsreel Division of the War Activities Committee announced recently that a newsreel specially designed for service men will be released shortly. Issues will be weekly, and all distribution will be on 16mm. film.

The newsreel will be distributed along with a feature picture and selected short subjects, the latter having for some months been standard cinema fare for service men abroad. It will combine the most suitable features in both the

[Continued on page 494]

When peace-loving men resume peace-time hobbies.

Home movies—the hobby that makes other hobbies more enjoyable—will have a host of new friends when the final victory is won. On that happy day, Revere will again offer the finest in motion picture equipment. The success of pre-war Revere 8 mm. Cameras and projectors and Revere's wartime experience in making precision instruments for victory are assurance of even better home movies tomorrow.



Revere Camera Company, Chicago, Illinois

$1500 IN PRIZES

WIN U. S. WAR BONDS FOR YOUR IDEAS ON *Tomorrow's* 8MM MOVIE CAMERA & PROJECTOR

WHAT DO YOU WANT IN YOUR POSTWAR MOVIE EQUIPMENT?

Neither mechanical genius, industrial designer, nor professional cameraman or projectionist has any priority on the $1500.00 DeVRY CORPORATION will pay for IDEAS as to *Tomorrow's 8mm* Motion Picture Camera and Projector.

From these experienced groups are bound to come important, practical contributions to the over-all design and mechanical improvement of postwar's 8mm equipment—but the amateur and the "home tinkerer" are certain to have IDEAS—ideas that may revolutionize an industry!

What do YOU want in the next motion picture camera YOU buy? How do YOU think it should look? Load? Operate?

What do YOU want in YOUR postwar motion picture projector? How can its operation be simplified, perfected? Have you an idea as to YOUR projector's appearance that you believe has merit and appeal?

It is YOUR answers to these questions, in rough sketch or finished drawing—with or without supplemental explanation, as you may desire—that DeVRY is looking for.

It is the USER's desires—whether you be professional, amateur, or just a "tinkerer with an idea" that will share these $1500.00 War Bond awards.

Drawing, designing or modelling skill is secondary. It is the IDEA that will win.

Write today for Official Entry Blank and its suggestions and conditions.

THESE HINTS MAY HELP YOU

DESIGN: Submit your Ideas—*in rough or finished drawing*—as to how you think the new 8mm MOTION PICTURE CAMERA OR PROJECTOR should look. Supplement designs with brief comments. Enter as many drawings as you wish.

MECHANICAL OPERATION: You may submit working models, mechanical drawings, rough sketches. *The idea is the thing*—how to simplify, improve, perfect either camera or projector operation—for instance:

PROJECTOR: Ventilating system (lamp house); optical system; film movement; reel arms; tilting device; film safety devices; take-up, framing, focusing and shutter mechanisms, etc. Can you suggest particular developments of these features?

CAMERA: (single or turret lens mount) view finder; shutter, footage indicator; loading mechanism; winding key; exposure guide; lens mount; focusing; single frame release mechanism, etc. How do you think these can be simplified, perfected?

ENTRIES MUST BE MAILED BY DEC. 31, 1943

HERE ARE THE 26 AWARDS

FOR CAMERA DESIGN

1st Prize . .	$200.00 in War Bonds*
2nd Prize . .	100.00 in War Bonds
3rd Prize . .	50.00 in War Bonds

FOR PROJECTOR DESIGN

1st Prize . .	$200.00 in War Bonds
2nd Prize . .	100.00 in War Bonds
3rd Prize . .	50.00 in War Bonds

For Mechanical Refinements

CAMERA:

6 $50.00 U. S. War Bonds for the six best individual mechanical ideas.

4 $25.00 bonds for the four best supplemental designs, or mechanical suggestions, contributing to the over-all Camera design and operation.

PROJECTOR:

6 $50.00 U. S. War Bonds for the six best individual mechanical ideas.

4 $25.00 bonds for the four best supplemental designs, or mechanical suggestions, contributing to the over-all Projector design and operation.

*All War Bond amounts are at maturity value . . . In case of ties, duplicate awards will be paid.

★ ★ ★

BACK THE ATTACK
BUY *WAR BONDS*

Star awarded for continued Excellence in the Production of Motion Picture Sound Equipment

DeVRY *Corporation*

NEW YORK • CHICAGO • HOLLYWOOD 1111 ARMITAGE AVE., CHICAGO 14, U. S. A.

35mm. Hollywood Studio Camera
MOTION PICTURE DeVry Chicago SOUND EQUIPMENT
Symbol of Quality
This Seal on Your Window Instills Confidence
16mm. Movie Sound Projector
35mm. Theatre Projector
ABOVE: 35mm. Battle Camera. BELOW: 16mm. All-Purpose Movie Camera

WORLD'S MOST COMPLETE LINE OF MOTION PICTURE SOUND EQUIPMENT

FROM THE PRESIDENT

THE UNITED STATES will soon celebrate its third wartime Christmas in the present world conflict. The first one marked a country confused but determined to carry the fight to its attackers. The second found us doggedly resolved to see the war to a finish. What of the third?

Despite official warnings against optimism, there appears to be a groundswell of hope that the war will come to some kind of conclusion before long. This Christmas, men of good will all over the world are trying to find some reasonable basis for a return to ways of peace. This hope and this thinking about peace will have some effect.

In the field of our avocation of movie making, we have cause for cheer. Filming has not been a war casualty, either as a recreation or as a practical tool. Movie Makers received submissions for its annual selection of the Ten Best Non Theatrical Films of the year in generous number and of fine quality. Amateurs did make pictures in 1943, and good ones. The very large use by governmental agencies of substandard movies has established them as a proved means of communicating ideas.

Because of the cessation of manufacture in many items of movie making equipment, cameras and projectors that may have been idle have been sold by their owners to retailers who have passed them on to new filmers. Other equipment has passed into new hands. Because film has been rationed and less readily secured, more of it has been used as it is bought, with the result that the amount of personal movie making would almost seem to have increased.

Films that were laid away on shelves have been brought down for projection to men in the armed forces, in various service clubs. Reports indicate that soldiers, sailors and marines have found the simple records of home life and vacation days of absorbing interest, because films bring back to them realistically the ways that they have had to give up in their war tasks. These pictures have also been used for showing in homes where families, with men in the armed forces, like to recall the days when their fighting men were boys.

Both in movie making and in movie showing, personal filmers have been active in this second war year in the United States. Reports from other countries with which we are still in communication show that a like condition obtains there. It is certain that personal movies are a part of the world's way of living.

So, we may say to each other "Merry Christmas" with hope for the coming of peace and, as filmers, with pride that our hobby has kept its head up and has served where it could. When peace comes, there will be work for all of us not only as movie makers but as good citizens. A world to be made over will call for all that all of us can give.

ACL

The AMATEUR CINEMA LEAGUE, Inc. *whose voice is* Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers in many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographc technique and continuity. It serves amateur motion picture clubs in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

DIRECTORS OF THE LEAGUE

STEPHEN F. VOORHEES, *President*	New York City
JOHN V. HANSEN, *Vice President*	Washington, D. C.
ETHELBERT WARFIELD, *Treasurer*	New York City
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
H. EARL HOOVER	Chicago, Ill.
HAROLD E. B. SPEIGHT	Canton, N. Y.
PHILIP N. THEVENET	Dallas, Texas
FLOYD L. VANDERPOEL	Litchfield, Conn.
ROY W. WINTON, *Managing Director*	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK 17, N.Y., U.S.A.

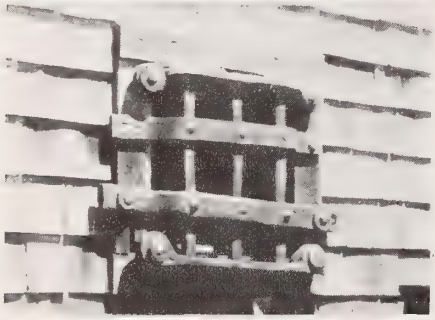
Amateur Cinema League offices are open from
9:00 A.M. to 5:00 P.M.; Mondays through Fridays

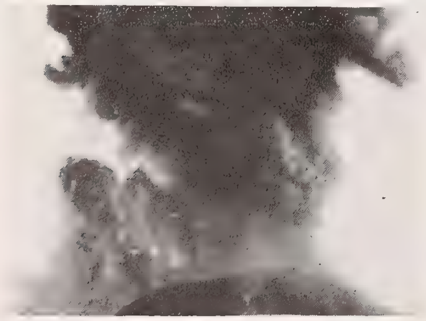
Hiram Percy Maxim Award for 1943—"Lend Me Your Ear" by Erma Niedermeyer, ACL

This Is Your
Certificate of Merit
And
One FREE Le
For Prompt Pay

Films selected for 1943 by the editorial staff of MOVIE MAKERS

"Jewels of the Sea" by William W. Vincent, jr., ACL


"Nantucket, A Chapter from Early America" by Russell T. Pansie, ACL


"Paracutin" by Ralph E. Gray, ACL

"Pathetique" by Herman Bartel, ACL

"Romance of the Hybrid Orchid" by A. M. Zinner, ACL

"Ten Pretty Girls" by Anchor O. Jensen, ACL

"Warriors of Another World" by Dr. Richard Cassell

"The Art of Universal Winding" by Morton Read, ACL

"The Holy Sacrifice of the Mass" by the Reverend Edward J. Hayes, ACL

• At right, Erma Niedermeyer, ACL, of Milwaukee, Wisc., winner of the Hiram Percy Maxim Memorial Award for 1943. Below, Mrs. Niedermeyer with her son, Don Niedermeyer, featured in *Lend Me Your Ear*. Included in picture below is the camera which Mrs. Niedermeyer used.

G. Malme

L. Kakatsch

THE TEN BEST AND THE MAXIM MEMORIAL AWARD

In Movie Makers Ten Best Non Theatrical Films of 1943, Kodachrome holds, as it did last year, all the places, and 8mm. filming secures only one position, as was the case in 1942. This fourteenth annual selection is made during the second year of war for the United States, but neither quality nor quantity of entries has suffered.

As previously, two places in the Ten Best are given to films of the special class, for making which the cameraman received compensation from a client, or commercialized prior to December 1, 1943. Eight places are awarded to films of the general class.

The Hiram Percy Maxim Memorial Award goes in its entirety for the first time to a woman. Previously a woman shared in the award with her husband. In all other instances the winners have been men. The Award carries with it a check for one hundred dollars, as well as the promise of a replica of the Maxim Memorial, which is at League headquarters. Replicas cannot be made in wartime, because of material shortages. The name of the winner is inscribed on the memorial itself. This highly sought for Award was instituted in 1937 by Percy Maxim Lee, FACL, daughter of the Amateur Cinema League's Founder.

Movie Makers proudly presents to movie amateurs the 1943 winner of

THE HIRAM PERCY MAXIM MEMORIAL AWARD

Lend Me Your Ear, 300 feet, 16mm. Kodachrome, with music on disc, by Erma Niedermeyer, ACL, of Milwaukee, Wisc.

Next are offered the Ten Best Non Theatrical Films of 1943, as chosen by the staff of this magazine, listed alphabetically by subjects in the two classes:

TEN BEST—GENERAL CLASS

Jewels of the Sea, 425 feet, 16mm. Kodachrome, with music on disc, by William W. Vincent, jr., ACL, of Kenosha, Wisc.

Lend Me Your Ear, previously particularized.

Nantucket, A Chapter from Early America, 400 feet, 16mm. Kodachrome, by Russell T. Pansie, ACL, of New York City.

Paracutin, 1000 feet, 16mm. Kodachrome, by Ralph E. Gray, ACL, of San Antonio, Texas.

Pathétique, 750 feet, 16mm. Kodachrome, with music on disc, by Herman Bartel, ACL, of New Rochelle, N. Y.

Romance of the Hybrid Orchid, 1400 feet, 16mm. Kodachrome, by A. M. Zinner, ACL, of Woodside, N. Y.

Ten Pretty Girls, 400 feet, 8mm. Kodachrome, by Anchor O. Jensen, ACL, of Seattle, Wash.

Warriors of Another World, 800 feet, 16mm. Kodachrome, by Dr. Richard Cassell, of Los Angeles, Calif.

TEN BEST—SPECIAL CLASS

The Art of Universal Winding, 800 feet, 16mm. Kodachrome, sound on film, by Morton Read, ACL, of Springfield, Mass.

The Holy Sacrifice of the Mass, 700 feet, 16mm. Kodachrome, with music on disc and narrative to be read in projection, by the Reverend Edward J. Hayes, ACL, of Union City, N. J., filmed by Paul J. Hayes, ACL.

The Honorable Mentions follow, listed alphabetically.

HONORABLE MENTION—GENERAL CLASS

A Day at the Zoo, 650 feet, 16mm. Kodachrome, by Walter Bergmann, ACL, of Mount Vernon, N. Y.

A Letter, 800 feet, 16mm. Kodachrome, by Henry E. Hird, ACL, of Ridgewood, N. J.

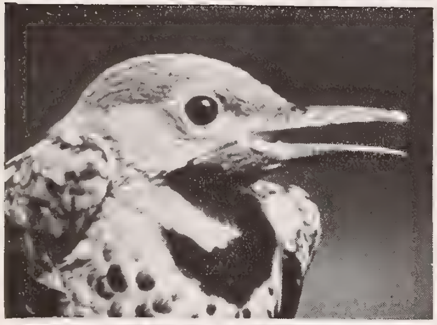
A Ski Story, 700 feet, 16mm. Kodachrome, by Albert E. Sigal, ACL, of Menlo Park, Calif.

Behind the Scenes, 300 feet, 8mm. Kodachrome, with narrative to be read in projection, by Mildred J. Caldwell, ACL, of Long Beach, Calif.

Dear Boys, 300 feet, 16mm. Kodachrome, by C. Manley DeBevoise, ACL, of Little Neck, N. Y.

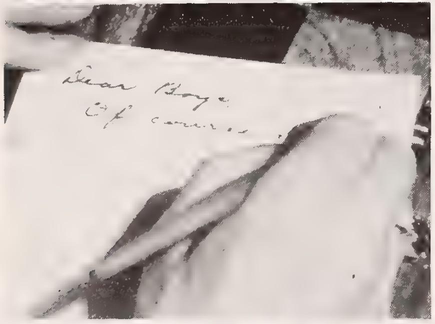
Decomposition and Extraction of a Breech, 450 feet,

"A Day at the Zoo" by Walter Bergmann, ACL


"A Letter" by Henry E. Hird, ACL

"A Ski Story" by Albert E. Sigal, ACL

"Behind the Scenes" by Mildred J. Caldwell, ACL



"Dear Boys" by C. Manley DeBevoise, ACL

"Decomposition and Extraction of a Breech" by Dr. Robert Mallory, III, ACL

"Frail Children of the Sun" by John Larson, ACL

16mm. Kodachrome, by Dr. Robert Mallory, III, ACL, of Philadelphia, Pa.

Frail Children of the Sun, 350 feet, 16mm. Kodachrome, by John Larson, ACL, of Brooklyn, N. Y.

Holiday with the Heavers, 200 feet, 8mm. Kodachrome, with music on disc, by Dr. W. Lynwood Heaver, ACL, of White Plains, N. Y.

Made in Heaven, 200 feet, 8mm. Kodachrome, with music on disc, by Jesse Geisler, of New York City.

Our Boisterous Bluejays, 400 feet, 16mm. Kodachrome, by Mrs. Warner Seely, ACL, of Cleveland, Ohio.

Parks of Paradise, 1700 feet, 16mm. Kodachrome, by Norris Smitley, ACL, of Fort Wayne, Ind.

Pointless Foray, 400 feet, 16mm. Kodachrome, with music on disc, by George Mesaros, ACL, of New York City.

Rainbow Fantasy, 400 feet, 8mm. Kodachrome, by Charles C. Hammack, of Chicago, Ill.

Ringling Brothers and Barnum & Bailey Circus, 1100 feet, 16mm. Kodachrome, with music on disc, by Oscar H. Horovitz, ACL, of Newton, Mass.

September Peace, 200 feet, 16mm. Kodachrome, with music on disc, by Robert P. Kehoe, FACL, of New York City.

Superman Goes West, 800 feet, 16mm. Kodachrome, with rerecorded music and recorded narrative on disc, by Donald H. Kelly, of Erie, Pa.

Amateur Cinema League members win most of the honors with twenty two of the twenty six places, with four non members in the honored categories. In addition, Father Hayes had the assistance of his brother, Paul J. Hayes, ACL. But one Fellow of the Amateur Cinema League placed this year—Mr. Kehoe.

Of the twenty six films distinguished, all are Kodachrome. Last year but one black and white film won a place; this year there is none. There are fourteen silent films, eight with music on disc, one with music and voice on disc, one with music on disc and narrative to be read in projection, one with narrative to be read without music and one sound on film. Last year fourteen films had some kind of sound; this year the number is reduced to twelve.

As has always been the case, New York leads with ten place winners. California has three places, Massachusetts, New Jersey, Pennsylvania and Wisconsin two each, and Illinois, Indiana, Ohio, Texas and Washington, one each. Only one city, Greater New York, wins more than one place; it has seven. Again, entries from outside the United States could not be considered, because of mail and customs delays occasioned by the war. Hopefully next year will see this condition remedied.

Familiar names appear in the honors list. Mr. Kehoe was twice a Ten Best winner and twice given Honorable Mention. Mr. Gray won the Hiram Percy Maxim Memorial Award in 1938 and one Ten Best and one Honorable Mention placement. Mr. Read has to his credit one Ten Best and two Honorable Mentions. Mr. DeBevoise has won two Honorable Mentions. Messrs. Bartel, Hird and Mesaros have won a Ten Best place each. Mrs. Seely, Drs. Cassell and Mallory and Mr. Vincent won previous single Honorable Mentions. Fifteen filmers this year are newcomers to the honored places, including the maker of the Hiram Percy Maxim Memorial Award winning film, Mrs. Niedermeyer.

In this serious wartime, it is not unreasonable that scientific films should lead in numbers with seven. Family and record films follow with four each; film stories and travel pictures number three each; educational and scenic movies are two each, and there is one industrial film, although it is of a special kind.

The Hiram Percy Maxim Memorial Award goes to a film of simple structure but of very suave and difficult technique that attempts fun and brings it off brilliantly. Because hers is a sincere family record, lighted up with a glowing flame of humor and an understanding of the ways of boys and girls, and because it marches serenely through some exceedingly hard technical handicaps, Mrs. Niedermeyer has won for 1943 the highest of all non theatrical cine honors.

Lend Me Your Ear

Lend Me Your Ear is an almost perfect synthesis of shrewd planning, impeccable camera work, smoothly integrated music and general, overall charm. It is gay, glamorous and in good taste. In it, Erma Niedermeyer has caught the lighthearted spirit of 'teen aged American youth. That she was amply aided by her own attractive son was her further good fortune.

As the film opens, the Boy is discovered musing over that classic advertisement which guarantees to teach you piano in ten easy lessons. "You too can be the life of the party!" it clarions. The Boy answers the call, the lessons start arriving and the fun begins. There is the light "running gag" of the harried postman, continually overwhelmed by the Boy's enthusiasm as he delivers each new installment; there is the time the piano refuses to play, clogged up as it is by a basketball in its "innards"; there is the tousle headed imitation of Franz Liszt at the age of fourteen—and more. There is, in climax, the Boy's devastating triumph amid a bevy of admiring beauties, as he becomes in truth "the life of the party."

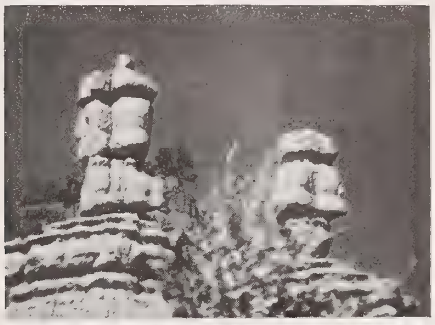
Geared to these sequences—which are presented in swift pace and with unerring command of the camera—is a musical accompaniment as suave as the film itself. A single commercial recording provides a slight and recurring background theme. All the remaining score—from the first hesitant scales to the final rocking rendition of a jazz hit—is in the Boy's own playing, especially recorded by Mrs. Niedermeyer to fit her own picture. It is an ineffable and irresistible combination, this *Lend Me Your Ear*, warmly deserving of the high honor it has won.

Jewels of the Sea

You may have wandered idly along the seashore and picked up an attractive seashell, but, unless you are a conchologist, you will never know how far an interest in shells will carry you, until you have seen *Jewels of the Sea*, by W. W. Vincent, jr. This film is a story of collecting seashells. It tells, with freshness and enthusiasm, how shells are discovered on the shore, how they are cleaned and prepared for preservation and how they are studied. On the west coast of Florida, we see hunters searching for specimens; we visit a shell shop and the home of a collector. The camera, plus color

[Continued on page 474]

"Our Boisterous Bluejays" by Mrs. Warner Seely, ACL



"Parks of Paradise" by Norris Smitley, ACL

"Pointless Foray" by George Mesaros, ACL

"Rainbow Fantasy" by Charles C. Hammack

"Ringling Brothers and Barnum & Bailey Circus" by Oscar H. Horovitz, ACL

"Holiday with the Heavers" by Dr. W. Lynwood Heaver, ACL

"September Peace" by Robert P. Kehoe, FACL

"Made in Heaven" by Jesse Geisler

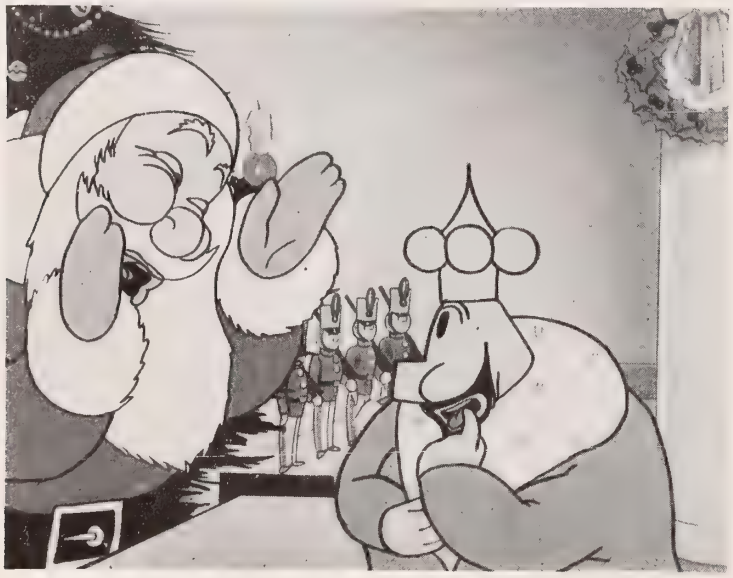
"Superman Goes West" by Donald H. Kelly

★ FILMS YOU'LL WANT TO SHOW ON CHRISTMAS ★

CHRISTMAS CARTOON, 8mm. silent and 16mm. silent or sound, released by Castle Films, 30 Rockefeller Plaza, New York City.

WINTER CARNIVAL, filmed at Dartmouth with Ann Sheridan, 16mm. sound, released by Commonwealth Pictures, 729 Seventh Avenue, New York City.

CHRISTMAS NIGHT, a Little King Cartoon by Soglow, 8mm. silent and 16mm. silent or sound, released by Official Films, 625 Madison Avenue, New York City.



THE STORY OF THE VATICAN, 16mm. sound, narration by Mgr. F. J. Sheen, released by Walter O. Gutlohn, 25 West 45th Street, New York City; distributed by Swank Motion Pictures, 614 North Skinker Boulevard, St. Louis, Mo.

THE CHILD OF BETHLEHEM, 16mm. sound, two reels; distributed by Bell & Howell Filmosound Library, 1843 Larchmont Avenue, Chicago, and Ideal Motion Picture Service, 371 St. Johns Avenue, Yonkers, N. Y.

WHAT'S TO DO?, 16mm. sound, two reel Shirley Temple comedy, released by Astor Pictures, 130 West 46th Street, New York City.

SCROOGE, 16mm. sound, released by 16MM Pictures, 1600 Broadway, New York City; distributed by Ideal Motion Picture Service, 371 St. Johns Avenue, Yonkers, N. Y.

Christmas Gift Order Form for Movie Makers

1 Annual Subscription	$3.00
2 Annual Subscriptions	$5.00
3 Annual Subscriptions	$7.00
Each Additional Subscription over three:	$2.00

(Add 50¢ for each foreign and Canadian subscription)

Monthly magazine of the Amateur Cinema League

Send MOVIE MAKERS

☐ **GIFT SUBSCRIPTION**

TO

NAME____

ADDRESS____

CITY____

☐ **GIFT SUBSCRIPTION**

TO

NAME____

ADDRESS____

CITY____

DONOR

FOR WHICH FIND ENCLOSED $__________

NAME____

ADDRESS____

CITY____

RATES

1 Annual Subscription	$3.00
2 Annual Subscriptions	$5.00
3 Annual Subscriptions	$7.00
Each ADDITIONAL SUBSCRIPTION over three:	$2.00

(Add 50¢ for each foreign and Canadian subscription)

THE BOOK OF CHRISTMAS

Family film of holiday season is suited to wartime

R. H. NORDSTROM, D.O.

OUR Christmas has always been a happy one, perhaps not happier than the Christmas of any other family, but certainly not less so. We plan for Christmas in the house for many days, and sometimes weeks, in advance, tacking up decorations and preparing to receive the family and our friends. So our Christmas is a long and glad one.

When I started to plan a film of Christmas at the beginning of the Yule season in 1942, I knew exactly what I wanted to picture—the family and our friends, the people themselves enjoying the holiday season. But this Christmas would not be exactly like past Christmases, for it was wartime, and already one member of our circle was in service and soon others might be called.

So I decided to make the film a picture of a wartime Christmas, a picture of closer family relationships and closer friendly ties. The film would serve as a permanent record, not only of Christmas in our own house, but also the one at Gil's house, Carl's house, Clarence's house—and yet it all would be "Our Christmas."

As a continuity motif and a peg on which to hang varying sequences of different groups, I decided to use a book, the leaves of which were to be turned to reveal the titles that would connect the whole together. On the cover of the book was lettered the title of the picture, *Our Christmas*, and, when the cover was opened and the first leaf turned, the credit titles would be revealed.

I planned that the opening sequence would picture all the male members of our group of friends at some typical activity or hobby. For example, one sequence shows one friend playing cards, another sequence shows a second friend reading, and so on. Each was introduced by a title, hand written on a leaf of the book of "Our Christmas," and the title was written in verse, which allowed for some good humored joking.

So our roll call was completed, and the result was a fair sized "family."

At that point, I thought it was time that the real Christmas atmosphere be shown in the picture, and this effect I achieved by filming the final arrangements of the holiday decorations at our house, including a model of a village church, which we set up with its congregation of tiny figures. The church and churchyard are covered with a blanket of white snow, and the figures seem to move in the colored lights that we flooded on the model. When this miniature is in place, Christmas has come to stay at our house.

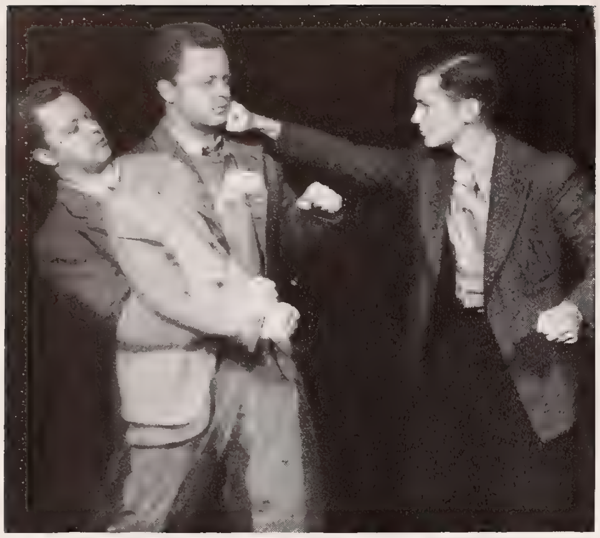
In the meantime, preparations have gone ahead at Bobby's house. At least, Bobby himself, whom I pictured looking up the fireplace, is keeping an early watch for Santa Claus. He vowed that he would not let him come down the chimney that year without seeing him.

[Continued on page 479]

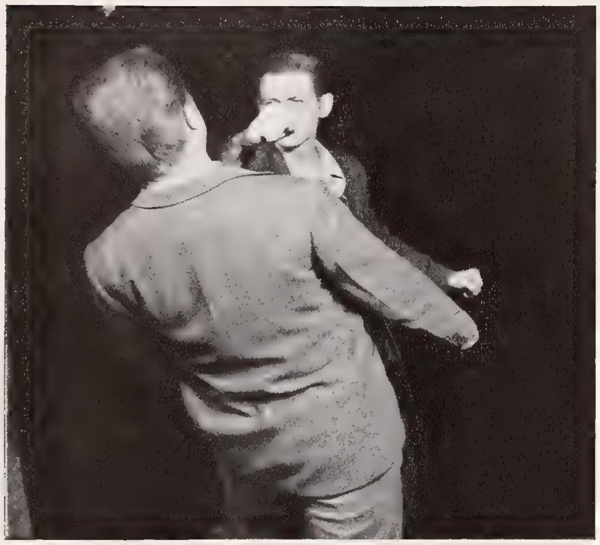
• Frames from *Our Christmas*, a wartime holiday record of one family and its circle of friends. The film is based on the theme that, in time of trouble, Christmas and warm friendship mean even more than in normal periods.

16mm. scenes by R. H. Nordstrom, D.O.

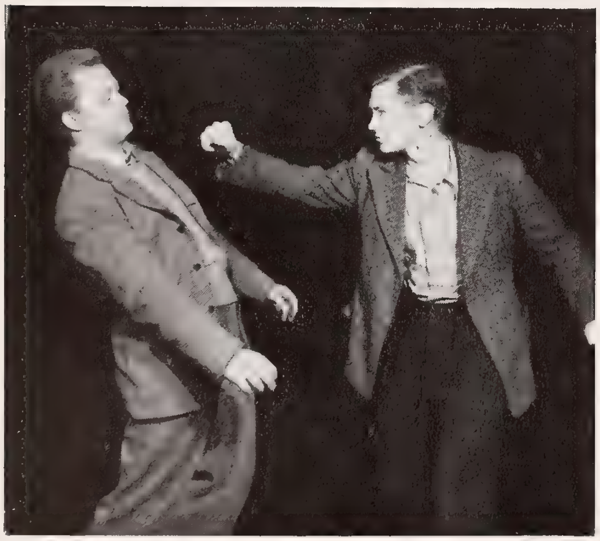
OUR CHRISTMAS
Shadow
"The Village"—its church, its people — — true, sincere— when that story is told — — Then, indeed, our Christmas begins
"HAPPY NEW YEAR"



1.



2.



3.

4.

CINE FISTICUFFS

LOUIS McMAHON, ACL

THERE is no better climax to any movie thriller than a rousing fist fight, which keeps you on the edge of your seat until the villain is beaten by the two fisted hero. Ideas and conventions for movies may change, but the screen fight will go on and on.

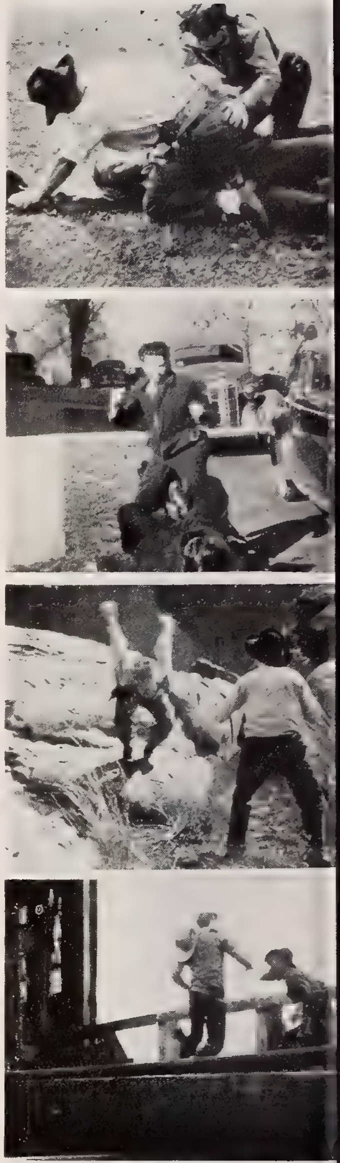
Early motion picture fights were not so carefully prepared and timed as are present day film brawls. The director told the actors to "go to it," and two tough boys did just that. The results were not very spectacular. A few blows were exchanged, and then the fighters would roll all over the ground. The action became quite monotonous. Douglas Fairbanks changed this technique by his amazing acrobatic stunts. Next came Richard Talmadge and Reed Howes. Of the three, Doug was, and still is, the most famous, because of his wonderful screen personality. He radiated life itself from the screen.

Fairbanks never did much actual fist fighting. He concentrated more on chases, leaping and duelling. Talmadge started the system of the hero using his fists in battling a half dozen outlaws in a spectacular "free for all," which would start in an upstairs room, continue on the balcony, down the stairs and outside. In the process, Talmadge foiled his opponents by clever tricks, such as pushing one villain against three more so that they would all tumble down the stairs. Or he would grab a chandelier to swing down from a balcony, sidestepping quickly to avoid the charge of an opponent. He also would dive headfirst from the top of a staircase on a group of men coming up after him, and he would weave in and out among the outlaws gracefully, making them bump into each other awkwardly. The fight seemed real because it was done so well; but, after you thought about it, you would realize how very unreal it was.

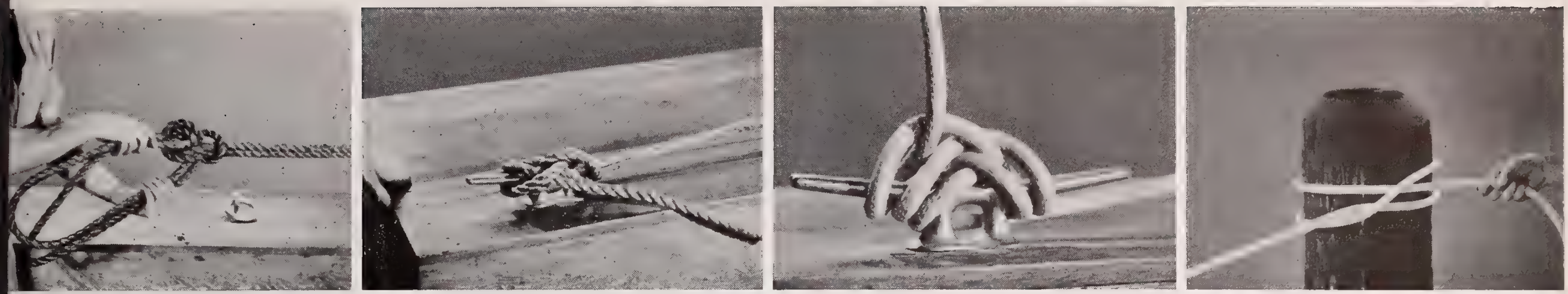
Besides fighting, Talmadge always did several very spectacular stunts, similar to those invented by Fairbanks, but Talmadge lacked the screen personality necessary for them. He was primarily a stunt man. Today, Richard Talmadge is directing his four brothers in stunt work and acting as second unit director on action sequences.

Reed Howes was a contemporary of Talmadge in the same type of screen plays, but never achieved so much fame.

When the talkies arrived, action films became extinct. A few years later, Fairbanks and Talmadge made several pictures, but they soon retired. Their work lives on today in the person of David [Continued on page 480]



• Above, frames from fight scenes filmed by the author. At left, 1. delivery of a "pull punch" in which the actor holds back just as his fist hits his opponent. The man receiving the punch must jerk back as if he were hit hard. 2. "Haymaker" seen from camera position. 3. "Haymaker" seen from side. The blow does not really connect. 4. Clothes get torn off in gruesome screen battle.



PRACTICAL FILMS

News of recent non theatrical motion pictures

KNOTS

Many knotty problems are explained in a new Jam Handy Organization release, titled *Useful Knots*. This two reel, 16mm. sound on film production is especially recommended for class instruction in all schools, home defense groups and United States Navy ground schools.

Definitions of terms used in knot tying are given, and many commonly used knots are tied. Each knot is pictured, as it is tied, at normal speed; then a detailed instruction is given by the narrator while the knot is tied twice at slow motion speed and again at normal speed. In addition to showing how these knots are made, the picture explains some of their uses.

NEW USE FOR MOTION PICTURES

Air Force Stations across Canada without bands of their own, with the assistance of motion pictures, will now have mechanized music, played by the Central Band of the Royal Canadian Air Force. These recordings on 16mm. film are being projected by thirty two new sound trucks recently outfitted for that purpose.

These mobile units provide band music for route marches, ceremonial parades and drill ground training. They also provide a public address system for similar purposes, as well as for station newscasts, lectures and other events. The music track on film is reproduced by a Filmosound projector mounted in each truck. Speakers are mounted on the roof of the panel delivery truck which houses amplifiers, batteries and a record turntable.

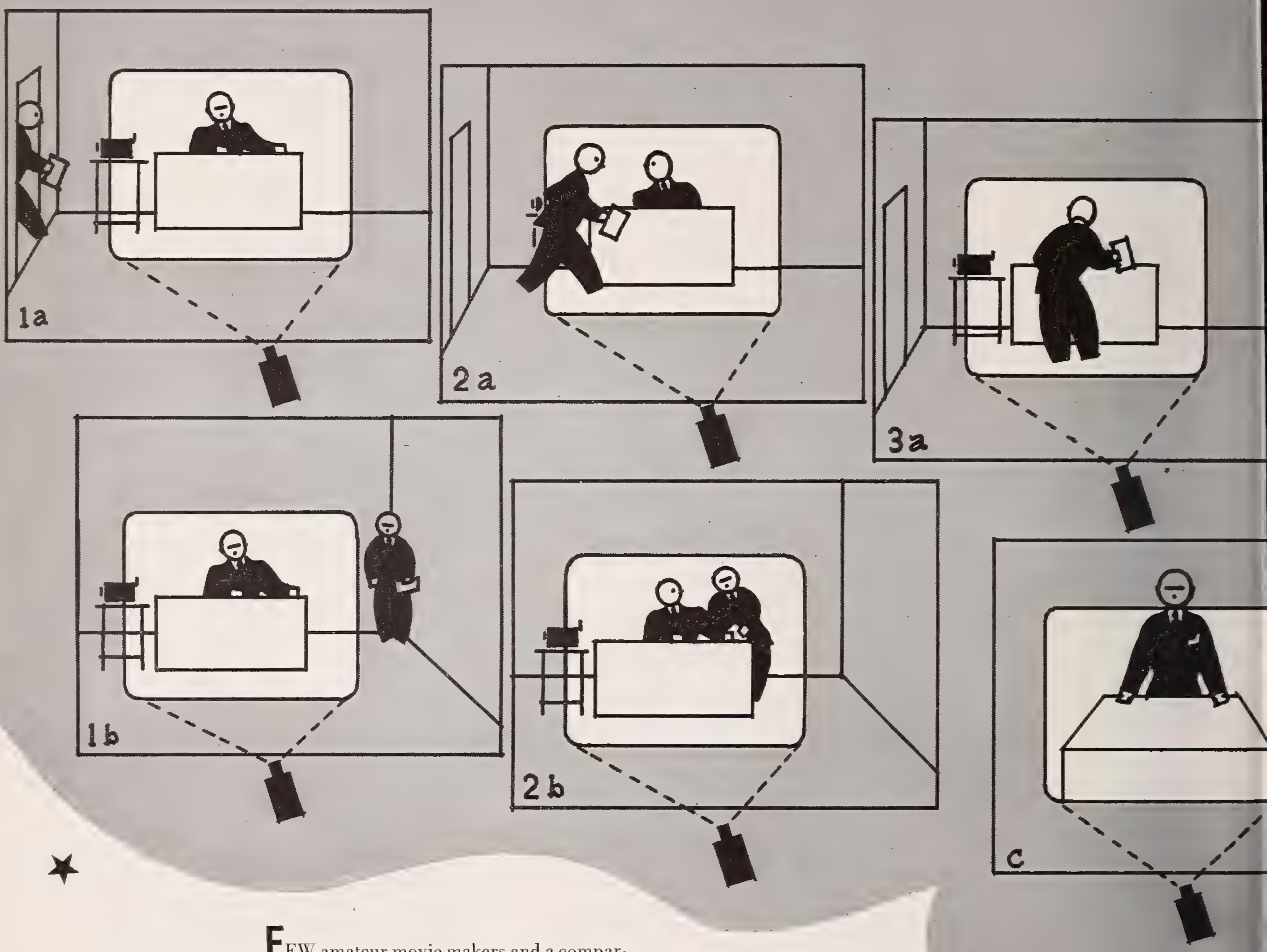
Harold W. Sofer sponsored the building of the units in the experimental stage, and Captain E. R. Brock was responsible for the final developments of the units and of the recordings. In using records, it had been discovered that tempo varied throughout most recordings, and great difficulty was encountered in tempo maintenance when there was a change from one turntable to another, whereas recording on film could be made at constant tempo, and the desired continuity of performance could be achieved. A number of film sections of sound track with various marches recorded were made at Associated Screen Studios, in Montreal. These sections are spliced together, separated by a drum beat sound track of fifty seconds' duration. The separations allow the officer in charge of the drill to give his commands on the correct beat. These sound tracks can be started or stopped at will.

Features of these new mechanized units can provide music and drum beats for forty five minutes' continuous marching, all of which are in exact tempo; a microphone with fifty foot extension cable which offers a versatile public address system for giving commands to a large parade or for a variety of other uses. The film recording may be started anywhere throughout the reel on drum beats for precision commands [Continued on page 493]

• At top, frames from *Useful Knots*, 16mm. sound film of knot tying. Below and at right, Royal Canadian Air Force uses 16mm. sound on film to reproduce band music for Air Force stations without bands.

Photographs by Associated Screen News Ltd.

★ ★ ★ GOOD ENTRANC



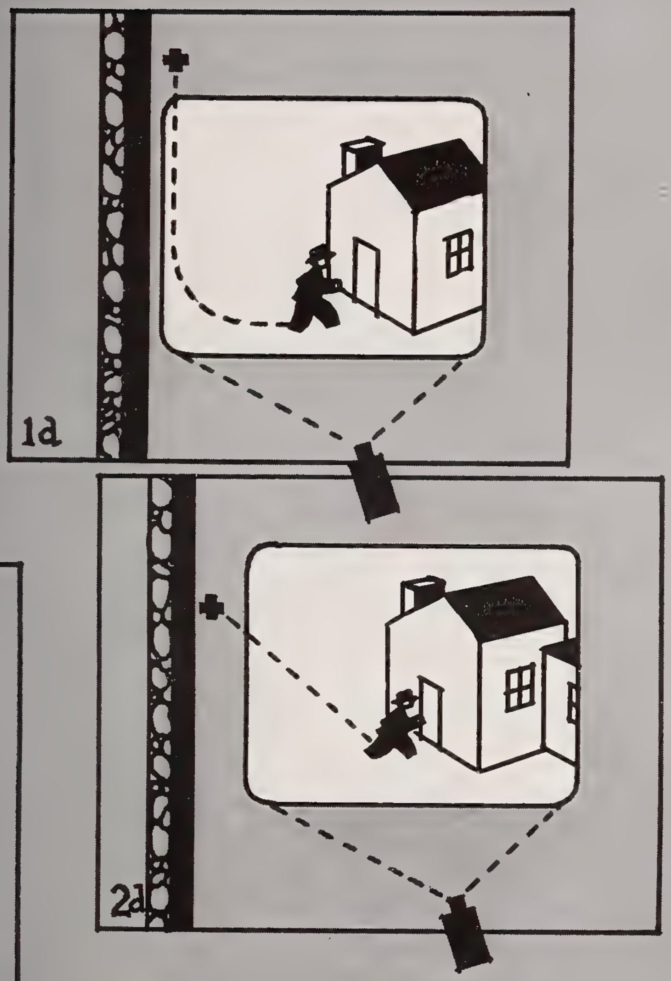
JOHN THORNTON

FEW amateur movie makers and a comparatively small proportion of 16mm. commercial producers have the facilities of large, well equipped studios, in which sets can be built to accommodate the action required by a script. Most interior productions (even today, with the 16mm. commercial boom at an all time high) are made on locations that were designed to serve any purpose, from manufacturing steel to housing baby's crib. These places were certainly not originally built for movie making, which amounts to another way of saying that the amateur and most professional 16mm. workers must film on actual location, inside homes or factories, and not on specially built sets.

It is a question whether the actual location is as true to life as a carefully composed set would be, because, in real life, working and living spaces are cluttered with things that do not fit the picture. In its brief time on the screen, each scene of a good movie must tell a story, and, if we clutter a set with distracting objects that do not contribute to the story, we lessen the effectiveness of the scene. So, it is usually a good idea to simplify the decorations of a room selected for a home movie scene; in factories, it is sometimes helpful to back a machine with a sheet of wallboard and thus exclude distracting detail.

The use of actual locations imposes another problem whose effect is a little less apparent. Rooms are designed with doors and windows that were never planned by an architect to accommodate the view of a motion picture camera plus the specific action required by a scene.

ES AND EXITS



Furniture can be moved, but doors cannot; so, if doors are included in a scene, the action must be adapted to fit their position.

The difficulty is that frequently the need for changing the action is overlooked because the movie maker is not acutely conscious of the composition of the action. In even good commercial films, we have seen actors walk directly through a scene at right angles to the camera, producing, for the moment, the same effect as does a "pan" of a picket fence. Worse, we have seen minor characters make entrances and exits that temporarily completely hide the main character from view.

In some cases, the entrance of the secondary character may serve no other purpose than to add a touch of natural action, yet he may be allowed to hide the center of interest completely from the audience. Movie makers who have had theatrical experience will know that "upstaging" an important actor is one of the worst crimes that can be committed.

All action, including entrances and exits, must be planned to show whatever the scene is intended to show. Suppose that the shot is designed to present an instructor illustrating a point in aerodynamics. He is showing, by the use of dry ice vapor, the effect of variously shaped surfaces on an air stream, and around him are students watching the demonstration. The students are there to indicate interest and perhaps to maintain some continuity theme. It certainly would serve no purpose to allow the scene to develop in such a way that the entrance or exit of one of the boys would obscure the center of interest.

When entrances or exits are necessary, the accepted procedure is to plan them in conjunction with the arrangement of the scene, so that at no time will the most important action be hidden from the audience—not even for a split second.

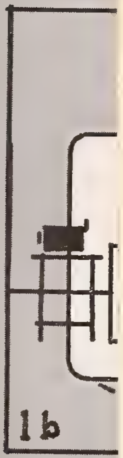
So, whenever a competent cameraman plans a scene, he first looks at the set and visualizes the action from the viewpoint of the camera. Then he rehearses all the actors and studies their relationship to each other all during the course of the action. Often, he will find that he must rearrange the scene completely, because, if he followed his first concept, one actor would upstage a more important one during the course of the shot. He may find it is necessary to move a chair, a settee, a machine or some other property or element within the scene; he may find that he must change the direction of the action completely, or even rearrange the scene.

The cameraman director's job is to study the scene and to see if it can be improved. A script can be followed accurately only if the sets are constructed to match the descriptions in the scenario. Otherwise, the best written scenario is bound to be an idealization, and the outline of each scene represents a guide rather than exact description.

Often it is advisable to place the camera so that actual doors will not be included in the scene—especially if an entrance made through the door would necessarily lead the actor past the camera to obscure the view. But strangely enough, even if doors

[Continued on page 483]

GOOD ENTRANC



req

day

hig

any

cril

mo

tha

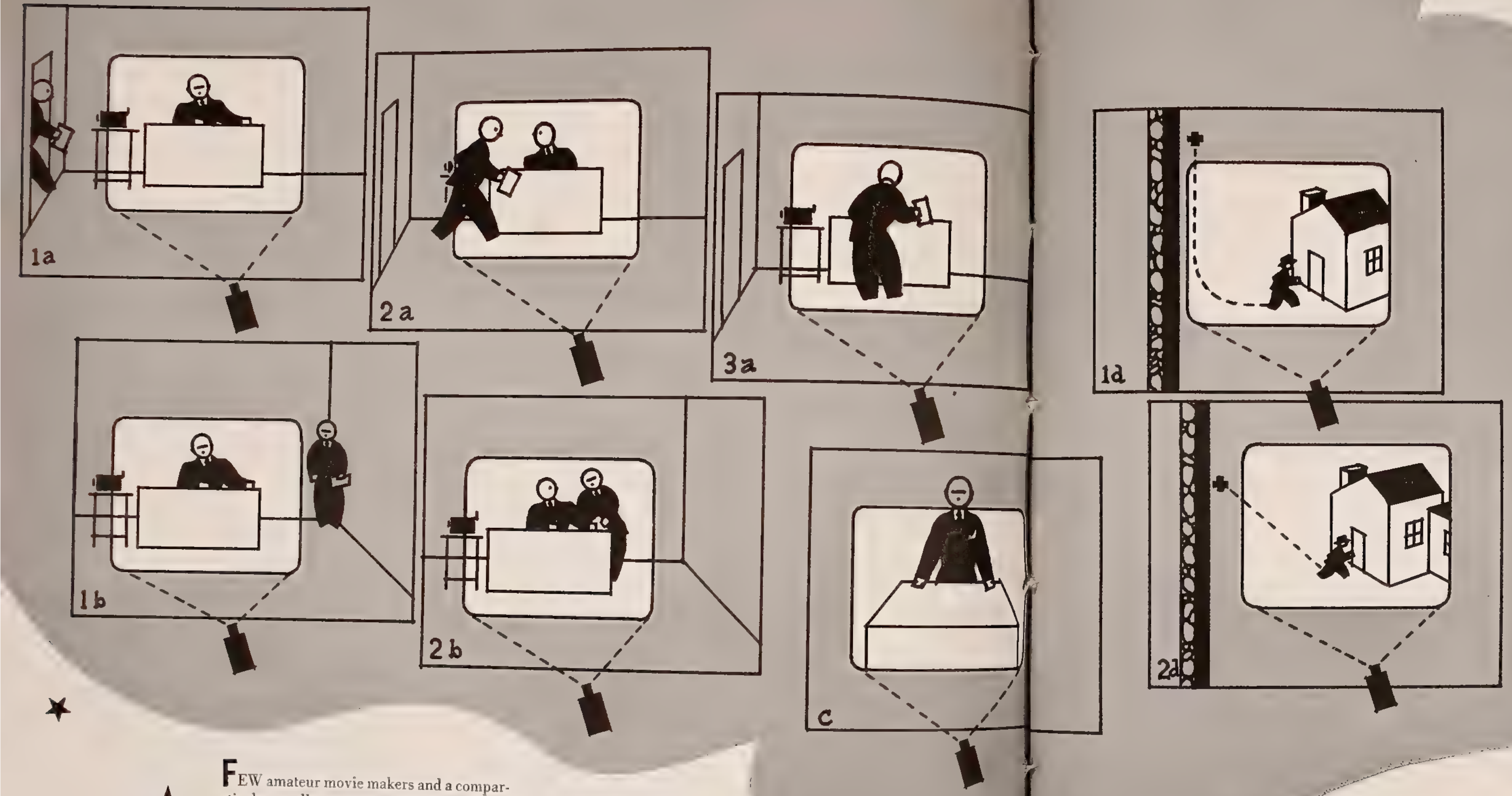
mu

and

It is a question whether the actual location is as true to life as a carefully composed set would be, because, in real life, working and living spaces are cluttered with things that do not fit the picture. In its brief time on the screen, each scene of a good movie must tell a story, and,

The use of actual locations imposes another problem whose effect is a little less apparent. Rooms are designed with doors and windows that were never planned by an architect to accommodate the view of a motion picture camera plus the specific action required by a scene.

★ ★ ★ GOOD ENTRANCES AND EXITS



FEW amateur movie makers and a comparatively small proportion of 16mm. commercial producers have the facilities of large, well equipped studios, in which sets can be built to accommodate the action required by a script. Most interior productions (even today, with the 16mm. commercial boom at an all time high) are made on locations that were designed to serve any purpose, from manufacturing steel to housing baby's crib. These places were certainly not originally built for movie making, which amounts to another way of saying that the amateur and most professional 16mm. workers must film on actual location, inside homes or factories, and not on specially built sets.

It is a question whether the actual location is as true to life as a carefully composed set would be, because, in real life, working and living spaces are cluttered with things that do not fit the picture. In its brief time on the screen, each scene of a good movie must tell a story, and,

JOHN THORNTON

if we clutter a set with distracting objects that do not contribute to the story, we lessen the effectiveness of the scene. So, it is usually a good idea to simplify the decorations of a room selected for a home movie scene; in factories, it is sometimes helpful to back a machine with a sheet of wallboard and thus exclude distracting detail.

The use of actual locations imposes another problem whose effect is a little less apparent. Rooms are designed with doors and windows that were never planned by an architect to accommodate the view of a motion picture camera plus the specific action required by a scene.

Furniture can be moved, but doors cannot; so, if doors are included in a scene, the action must be adapted to fit their position.

The difficulty is that frequently the need for changing the action is overlooked because the movie maker is not acutely conscious of the composition of the action. In even good commercial films, we have seen actors walk directly through a scene at right angles to the camera, producing, for the moment, the same effect as does a "pan" of a picket fence. Worse, we have seen minor characters make entrances and exits that temporarily completely hide the main character from view.

In some cases, the entrance of the secondary character may serve no other purpose than to add a touch of natural action, yet he may be allowed to hide the center of interest completely from the audience. Movie makers who have had theatrical experience will know that "upstaging" an important actor is one of the worst crimes that can be committed.

All action, including entrances and exits, must be planned to show whatever the scene is intended to show. Suppose that the shot is designed to present an instructor illustrating a point in aerodynamics. He is showing, by the use of dry ice vapor, the effect of variously shaped surfaces on an air stream, and around him are students watching the demonstration. The students are there to indicate interest and perhaps to maintain some continuity theme. It certainly would serve no purpose to allow the scene to develop in such a way that the entrance or exit of one of the boys would obscure the center of interest.

When entrances or exits are necessary, the accepted procedure is to plan them in conjunction with the arrangement of the scene, so that at no time will the most important action be hidden from the audience—not even for a split second.

So, whenever a competent cameraman plans a scene, he first looks at the set and visualizes the action from the viewpoint of the camera. Then he rehearses all the actors and studies their relationship to each other all during the course of the action. Often, he will find that he must rearrange the scene completely, because, if he followed his first concept, one actor would upstage a more important one during the course of the shot. He may find it is necessary to move a chair, a settee, a machine or some other property or element within the scene; he may find that he must change the direction of the action completely, or even rearrange the scene.

The cameraman director's job is to study the scene and to see if it can be improved. A script can be followed accurately only if the sets are constructed to match the descriptions in the scenario. Otherwise, the best written scenario is bound to be an idealization, and the outline of each scene represents a guide rather than exact description.

Often it is advisable to place the camera so that actual doors will not be included in the scene—especially if an entrance made through the door would necessarily lead the actor past the camera to obscure the view. But strangely enough, even if doors

[Continued on page 483]

Harold L. Lambert from Frederic Lewis

• The dark blue overalls would serve as color foil for the yellow pumpkins, while the general background, of no special hue, would not clash.

Suggestions for Kodachrome users who want suavity

Intelligence WITH COLOR

FRED W. MOTTON, ACL

TO THE chemist, the word color implies certain pigments which, when used alone or in combination with each other, produce certain definite sensations on the optic nerves. The physicist or user of color is concerned only with the sensation produced. He does not care how the colors are created, but he is interested in the fact that red awakens feelings of warmth or passion, that blue indicates coldness and that yellow is restful.

A color filmer is a physicist; he desires to create certain sensations, to bring out the mood of the story more strongly than is possible by the use of monochrome. Unfortunately, some of us lose sight of this effect of color and overdo the mood or create artificial and unnatural moods which do not harmonize with the story we are attempting to tell.

That is the reason why some amateur color films leave one with a definite eyestrain and a sense of tiredness. The trouble is, generally, because of the tendency of the cameraman to look for color in large amounts. He wants a color portrait of little Lucy; so, he gets her to put on her most colorful dress and to stand before a bed of brightly colored flowers in the sun while he exposes his film.

If the location is indoors, he fills the Rouge Flambeau vase with flowers and sets it on the table beside Lucy. Not satisfied with the effect, he brings in the beautiful yellow screen from another room and uses it as a background. He has paid for color film and he is going to get color—plenty of it.

Color is a means to an end, but it is certainly not the end in itself. There is no more reason why color should dominate a picture than why a cabinet maker should show the heads of the nails which hold his work together. The purpose of a picture, whether still or movie, is to tell a story. The story may be Lucy's first birthday party, the family vacation, processing milk from the cow to the doorstep or a dramatic plot.

Vivid colors can emphasize a dramatic scene, but they can also detract attention from the characters and so defeat their purpose. What we want to know about Lucy is almost all contained in her face. Is she pretty? Dad, who is making the movie, thinks so. Hence, he should endeavor to convince others of the fact. Is she fair or dark? What color are her eyes? How tall is she? What is she doing? These are the things the audience wants to know. And that is what Dad will want to remember when he looks at the picture five or ten years from now. The dress, the flowers, the vase or the screen will attract attention to themselves and away from Lucy; so, they work to the detriment of the story. The audience cannot admire them and Lucy, too, and the shot is on the screen for only a few seconds.

The claim is sometimes made that the colors of Kodachrome or other color film are too vivid and unnatural. This characteristic comes partly because of a natural phenomenon and partly because of the misuse of color. From infancy, we have been surrounded by color, and we accept it in the scenes around us as natural. Had we been afflicted from birth with some kind of color blindness, which made everything

[Continued on page 483]

Filming an amateur diver

Father records his son's underwater experiments

KENDALL T. GREENWOOD, ACL

• Building the diving helmet and trying it on for test; scenes from *Incident from Life*, picturization of a father's diary of son's exploit.

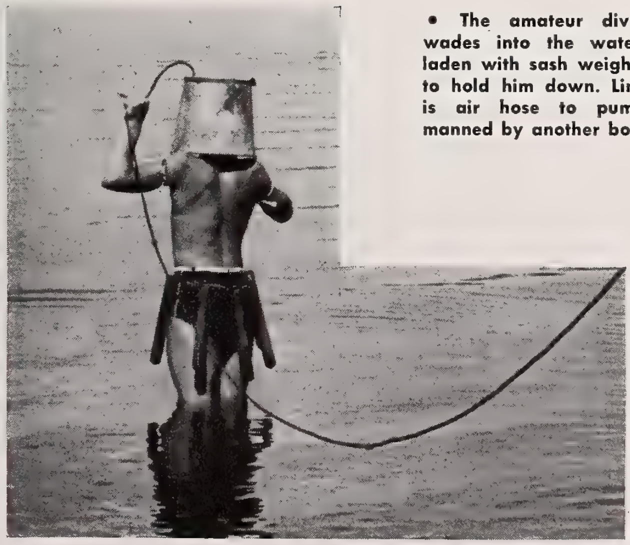
THE submarine *Squalus* was in trouble. Somewhere off Portsmouth, N. H., near the Isle of Shoals, Uncle Sam's newest underwater craft lay helpless on the bottom.

Soon it was learned that at least thirty members of the crew were alive, trapped beneath the waves. Press and radio screamed the news! Suspense gripped the nation. The Navy's hope lay in the diving bell on the stern deck of the salvage ship *Falcon,* racing from New London to the scene.

This event all took place not forty miles from our home. It was the news of the hour. No wonder Alden, my ten year old son, became absorbed. He pored over the papers and missed not a word. Accounts of the rescue and details of diving and salvage operations made their impression. He talked about these things incessantly; he exhausted the library's books on the subject; he asked questions that only an expert could answer; he dreamed dreams. "Dad," he announced one night, "I'm going to make myself a real diving outfit."

He was dead serious. There was no mistake about that. But could he realize his boyish dream? What an opportunity this would be for him to discover for himself that "Where there's a will there's a way." I decided to watch but to offer no help. This was to be his undertaking and his alone.

Out of almost nothing, Alden and his pal created an ingenious device from a twelve quart pail, resurrected from the town dump. Later, I discovered what was left of our gasoline camp stove. A valve had been needed. There it was, stuck in the top of the pail with metal, melted in his caster kit. "It controlled the water level," I was told. A title "cell" disappeared to cover eye holes.



• The amateur diver wades into the water, laden with sash weights to hold him down. Line is air hose to pump manned by another boy.

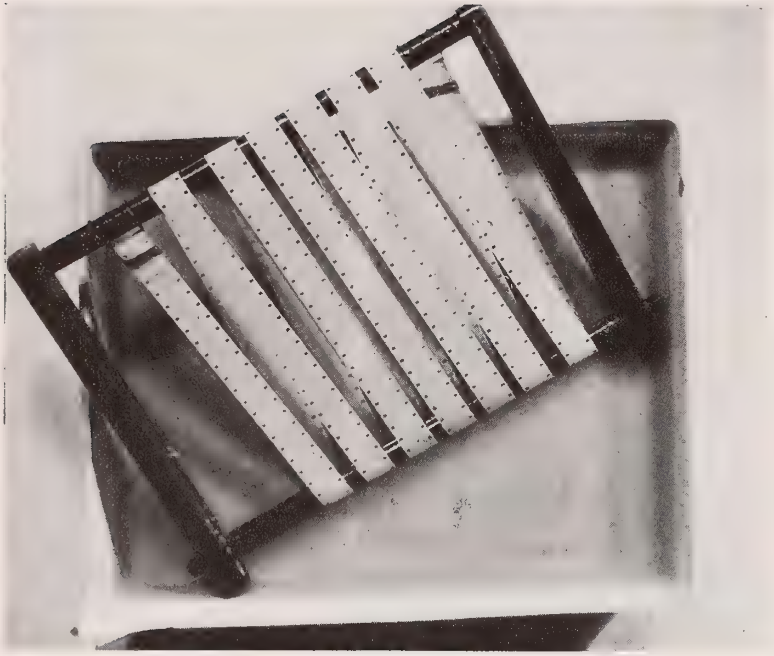
For weeks, Alden did odd jobs with a vengeance. Pennies accumulated. Eventually a tire pump and lengths of hose were his reward. Then window weights mysteriously disappeared from the garage windows. "You've got to have weight to keep you down," he explained when confronted.

Mother was really frightened the day of the trial at the lake. I wondered a little, too. Alden was waist deep in the water; forty pounds of window weights were tied around his hips; a twelve quart pail was inverted over his head; twenty feet of hose, made up of short lengths, were joined together with tape . . . and the old tire pump.

He waded into deeper water. It was with some misgiving that I paid out the hose. Why had I let him go this far? Alden was up to his neck now. His pal pumped like mad. I turned to see how Mother was taking it; when I looked again, Alden had disappeared. I held my breath. One minute! Two minutes!! Three minutes!!! At last, it dawned on me that here was success. Ten minutes . . . it could have gone on. Suddenly, the helmet reappeared, emerged further until it was clear of the water. Beaming all over,

[Continued on page 487]

Photographs by Cyril Presgrave



• Fig. 1. Homemade rack and tray that will handle positive film in ten foot lengths. The rack can be used in developing and dye toning titles.

COLOR YOUR OWN TITLES

Dye toning process will provide colored captions

CYRIL PRESGRAVE, ACL

IF YOU are one of those who have made the good resolution to reedit and retitle your old films during wartime, you may have met difficulty because Kodachrome is very scarce. One does not want to improve a color picture by inserting black and white titles in the reel.

But black and white positive film can be obtained—at least enough of it for title making purposes. Suppose that you could transform the black silver image of the title into any color that you desire? The job can be done, although not by any ordinary chemical toning formulas, since the color range of these is entirely too limited for the purpose.

Dye toning is the answer. In this process, the silver image is transformed into some substance to which dyes will be attached in permanent form. Such a method permits the use of practically any shade of color in the spectrum, from violet to red.

I have found that one of the oldest of dye toning methods, the Traube iodine formula, is more satisfactory for title work than are the more modern copper, vanadium or uranium mordanting formulas. The iodine process requires no special skill in handling; it is quick working, forms no colored "by products" to degrade the tone and, most important of all, clear "high lights" (clear sections of the film) may be secured with ease.

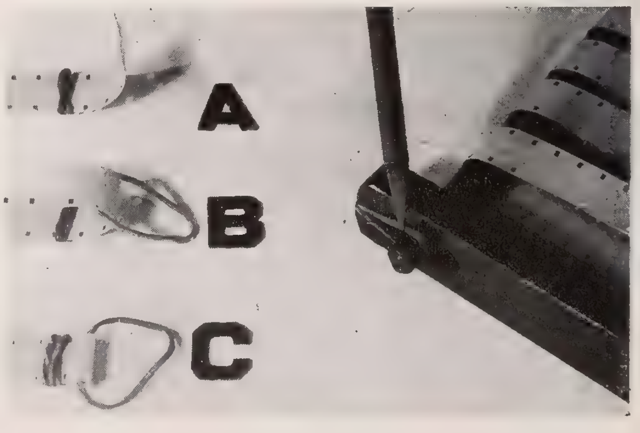
I have modified the process somewhat to work with the high contrasts met in titles. But the process should not be used to tone ordinary motion picture prints, as there is a distinct loss of shadow detail. This is not an objection in title work, however; in fact, it is desirable, as it reduces chemical fog to a minimum.

Briefly, the method consists of bleaching the black and white film in an iodine bath, which converts the silver to silver iodide in a form capable of mordanting dye. The bleached film is then placed in a dye bath which forms the colored image.

Tray racks are better than reels for working this process. The racks may be purchased, but it is very easy to make one out of scrap lumber. The rack illustrated in Fig. 1 has one of the crosspieces free to move in slots cut in the rack sides. This arrangement permits automatic tightening of the films as it becomes limp in the solutions. The rack shown was made to fit an eight by ten inch tray, and it has a capacity of about ten feet of 16mm. film. The dye bath should be placed in a larger tray, however, so that the rack can be agitated while being kept under the solution. It is important that no metal touch the bleaching solution; hence the ordinary method of fastening the film by a pin or thumbtack cannot be followed. Instead, two rubber bands are used as shown progressively at A, B and C of Fig. 2. The rack should be given a coat of preservative paint, such as Probus compound.

The exposure for titles to be dye toned should be the same as in ordinary direct positive black and white work. Positive film, either plain or tinted base, is used in the camera.

The most important step in the whole method is the development of the original black and white image. In this work, contrast is secured more by the choice of color than by actual differences in density; hence only a faint black and white image [Continued on page 488]



• Fig. 2. A, B and C show how to use rubber band to attach film strip to rack. Pencil points at loop of rubber band over rod of rack.

Charles H. Benjamin, ACL

• Members of the Brooklyn Amateur Cinema Club, ACL, at meeting during past summer in garden projection "room" of Sam Charmatz.

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Contest in Australia Results of the James A. Sherlock Gold Cup Competition for 1943, premier Commonwealth contest staged annually by the Australian Amateur Cine Society, ACL, in Sydney, have been announced by that group, as follows: J. H. Couch, of New South Wales, took first place in the contest and the Sherlock Cup with *Canberra,* running 300 feet of 16mm. Kodachrome. Other awards, in order, went to C. P. Mountford, for *Brown Men and Blue Mountains;* A. G. Hurlstone, ACL, for *Just An Ordinary Day;* W. D. Burns, for *Wild Life;* L. D. Holmes, for *Glimpses of Ceylon;* the Reverend R. Piper, for *Because Somebody Cares;* G. W. Gray, for *In Holiday Mood;* E. J. Fox, for *Yacht Builders;* Mr. Holmes, for *Through The Years;* T. E. Mead, for *David's Day Out.* The judges were Reginald Perrier, chief photographer for Russell Roberts, Ltd., and Tom Price, chief cameraman for Kinelab, Ltd.

Good films in Gotham The apparently unlimited membership of the Metropolitan Motion Picture Club (which still announces up to a dozen new members each month) has been seeing a number of fine films at the first three meetings of this New York City group. These include *New Hampshire on Parade,* by Fred C. Ells, FACL; *The Animal's Country,* by Frank E. Gunnell, FACL; *Ether Bound Spirit,* by Leo J. Heffernan, FACL; *Gaspé Peninsula* and *The South Wind Whispers,* by J. O. Van Tassell; *White Tail Trails,* by Joseph J. Harley, ACL; *Riches From the Sea,* from the League's Club Library; *Food For All,* by Helen H. Loeffler; *Desert Life,* 1941 Ten Best Award winner by Henry E. Hird, ACL. The MMPC has announced a novice contest, open to all films previously unplaced in any competition of local or national importance, to conclude in January.

Passaic presents It was Henry Hird Night at the November meeting of the Passaic Cinema Club, an annual program looked forward to eagerly by members and guests of this New Jersey group. Mr. Hird presented to the assembly his latest 16mm. color film, *A Letter,* to which MOVIE MAKERS awards in this number an Honorable Mention among the Ten Best of 1943.

In contrary vein, Mr. Hird also screened *Blood on the Saddle,* one of his earliest Western travel films, which he described as a good example of "how not to make movies." The results of Passaic's annual contest put Florence M. Cooper, ACL, in first place, with *We Do Our Part,* followed by Walter P. Koechel, ACL, with *Redwood.* Other entries in the contest were submitted by George H. Blodgett, William Hunter, ACL, Arthur Labusohr, Amos Prescott and Werner Von Bergen. The judges were Thomas Crowley, Rodney Adams and Mr. Hird.

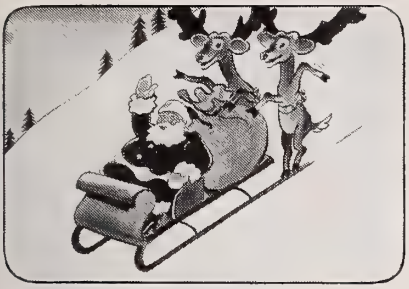
Midwest on the move We don't know what they use for "gas"—and we're not snitching to the OPA—but there is a group of clubs in the Middle West these days which just cannot seem to stay put. Frankly, it is driving this poor reporter nuts. And, just to complicate matters, the guests always seem to provide the program of entertainment for the hosts. Let us see if we can get all the reports straight . . .

Milwaukee to Racine On October 5, thirteen members of the Amateur Movie Society of Milwaukee, ACL, journeyed to Racine, where they were guests of the Ra-Cine Club, ACL, in the local Wustem Museum and presented the following AMS films: *Memories,* by Harold Last; *Christmas at the Klugs,* by Elmer Klug, ACL; *Little and Lively,* by Lawrence Kakatsch; *Water Lilies,* by William Verburgt. Following the screening, all and sundry adjourned to the home of Herb Hoffert and Mrs. Hoffert.

Racine to Milwaukee On October 27, a number of Ra-Cine Club members journeyed to Milwaukee, where they were part of more than sixty persons gathered in Militzer's restaurant for screenings of Ra-Cine films, as follows: *My First Film,* by Arnold Nelson; *Stars on Ice,* by Joe Stehlik; *Mother Nature's Kingdom* and *Picnic Pictures,* by

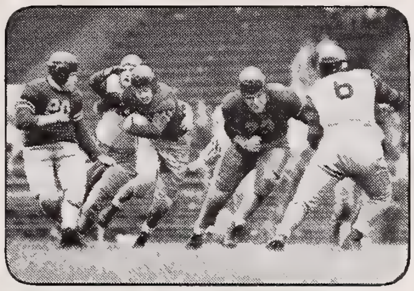
[Continued on page 493]

For a Merry Movie Christmas
GIVE CASTLE FILMS
Laughs!
Thrills! Sports!
Living History!
8mm. 16mm.



"CHRISTMAS CARTOON"

Give this rollicking, imaginative Santa Claus cartoon—or own it and show it to your family! See Santa visiting caninetown. Watch toy soldiers parade. Laugh at mice stealing toy train! Kittens playing havoc! Make this a merry-movie Christmas! Give this timely film! It will be a living remembrance of your thoughtfulness!

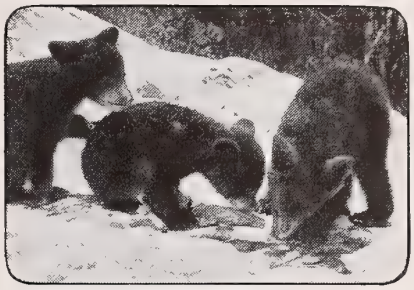


"FOOTBALL THRILLS OF 1943"

Red hot "shots" from the year's best inter-collegiate games:

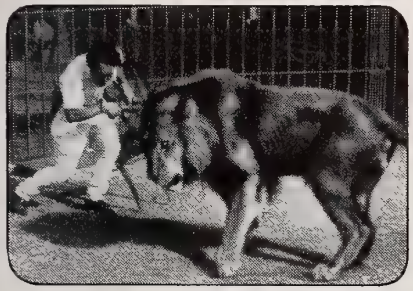
Army—Navy
Villanova—Army
Notre-Dame—Georgia Tech
St. Mary's—U. of San Francisco
Yale—Princeton
Boston—Holy Cross
Northwestern—Wisconsin

(Subject to change and addition of last minute releases)



"THREE LITTLE BRUINS"

You'll marvel at these extraordinary scenes of real live, woodland creatures. Delightful. Charming. Amusing. Hidden cameras steal amazingly intimate action shots of three bear cubs as they meet baby foxes, an owl, skunk and other animals in the woods. Your family will go into stitches as they watch their funny antics. Own this movie! Show it soon!



"CLYDE BEATTY'S ANIMAL THRILLS"

See amazing shots of Clyde Beatty facing instant destruction! Watch him awe jungle killers with no weapon save will power! From thrilling camera angles, follow savage big cats as they obey Beatty, their master. Thrill yourself, your family and friends. Own this film today!

"NEWS PARADE OF THE YEAR" 1943

Own the only complete and authentic home movie record of historic 1943! All this on one film:

- ★ **MacArthur's Smashing Offensive!**
- ★ **Battle for Italy!**
- ★ **Hull in Moscow!**
- ★ **Bombs Blast Germany!**
- ★ **Russia's Might Astounds World!**
- ★ **French Scuttle Own Fleet!**
- ★ **Normandie Raised!**
- ★ **Battling the U-Boats!**

Subject to change

"TRACK MEET THRILLS"

Packed with exciting close-ups of champion track men performing at their best. Pole vault! Broad jump! Discus! Hurdles and other events. The kind of sports movie you'd like to make yourself. Own it!

- ● ***All 16 mm. Castle Films are Vap-O-Rated***
- ● ***All 8 mm. Castle Films are also treated***

FREE!

New De Luxe Castle Films' Catalog describing 98 thrilling home movies! Historic war films! Sports! Thrills! Adventure! Travel! Fun cartoons! Profusely illustrated. A thrill in itself. Use it as your shopping guide this Christmas. Send coupon now!

DON'T DELAY!

See Your PHOTO DEALER or Send Him the Handy Order Form Below

TODAY!

ORDER FORM

CASTLE FILMS INC.

RCA BLDG., NEW YORK 20
FIELD BLDG., CHICAGO 3
RUSS BLDG., SAN FRANCISCO 4

Send Castle Films' Home Movies indicated in the size and length checked.	8 mm. 50 ft. $1.75	8 mm. 180 ft. $5.50	16 mm. 100 ft. $2.75	16 mm. 360 ft. $8.75	16 mm. Sound 350 ft. $17.50
"Christmas Cartoon"					
"Football Thrills of 1943"					
"Three Little Bruins"					
"Clyde Beatty's Animal Thrills"					
"Fighting U. S. Marines"					
"Track Meet Thrills"					

*Name*______________________________

*Address*______________________________

*City*______________________________

*State*______________________________ MM-12

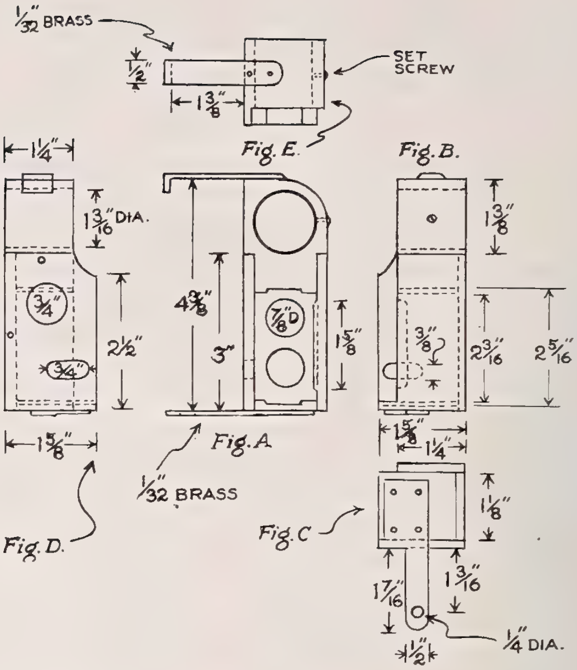
Send Castle Films' FREE De Luxe Catalog ☐

Remittance enclosed ☐ Ship C. O. D. ☐

The Clinic

Technical comment
and timely topics
for the amateur

KENNETH F. SPACE, ACL



Light cord convenience

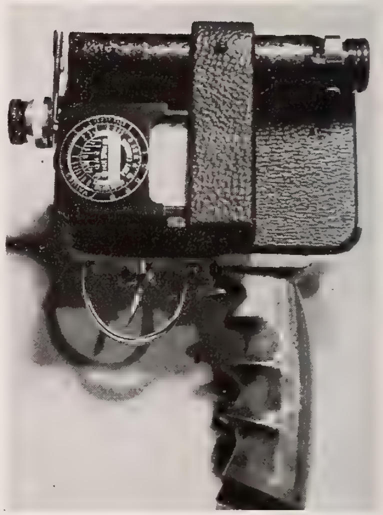
Travelers who carry movie equipment have found that packing light cords with reflectors often results in damage to the thin aluminum bowls when the sockets and switches of the light cords are allowed to strike, rub or press against their sides, something that was almost sure to happen. To solve the problem, we obtained a few "twist lock" plugs and inserted one in each of our lamp cords near the reflectors themselves. We allowed about six inches of cord between the lamp socket and the "twist plug." Hence, we can pack the reflectors in one container, with the short lengths of cord held together by a string, while the long cords are put in a separate compartment in the case, so that they do not come in contact with the metal bowls. Yet, all cords can be connected in their proper place in a very few minutes, when the lighting units are set up. All wires in any socket or plug should be fixed firmly in place, as a poorly fastened socket might cause a short circuit and possibly burn out a flood bulb that might be difficult to replace, in view of present restrictions on purchase.

"Twist lock" plugs inserted in lamp cords will save reflectors

Kenneth F. Space, ACL

Attachment

Laurence P. Thompson, ACL, earns admission to these columns again with a description of the excellent attachment shown at the right, which is a holder for a range finder and an exposure meter, fitting conveniently upon the camera. As he describes it, "The range finder and exposure meter attachment was made to hold a Dist finder and an old style General Electric meter. While few people may own this particular combination of finder and meter, the idea can be applied to other sets with minor changes in the dimensions and placements. The speed with which the focusing and meter reading can be accomplished is greatly increased by the addition of this unit, yet very little weight is added to the camera. With the exception of the brass strips on the top and bottom, the entire construction is of wood. It will not be necessary to explain the various parts in detail, as the drawings are accurate and should convey the idea simply, but attention may be called to certain features. The



Laurence P. Thompson, ACL

Attachment to hold range finder and exposure meter on a camera; drawings above show construction

OPENER

The automatic top of modern automobiles provides a good device to open a picture. Shoot from the window of a building, downward, to a scene filled with the top of the car, which has been raised upward and which is about to be folded back. Start the automatic top mechanism, and the top will withdraw to reveal the occupants of the car, which then drives out of the scene. Credit Anchor O. Jensen, ACL, of Seattle, Wash., for this idea.

WIPE DEVICES

If you use a "gadget," homemade or commercial, to wipe off one scene to complete blackness and wipe on another scene from blackness, do not allow more than one frame of blackness between the end of the wipeoff and the beginning of the wipeon. The wipeon should begin immediately after the wipeoff is completed. Otherwise, the effect is slow and cumbersome.

one and ⅝ inch lip, shown in Figures A and B, fits over the case and down to the glass of the exposure meter, holding it securely. It is best to drill the large holes, such as the one and 3/16 inch, before the block is cut to shape, as such a step will help to prevent cracking. The seven eighths inch holes shown in Figure A will hold Model 60 filters. The three quarter inch hole in Figure D goes over the cover lock and allows the attachment to fit snugly to the side of the camera. The slot shown in Figure D allows the exposure meter to be adjusted. Black leather from an old notebook can be used to cover the 'gadget,' and felt should be glued to the under side (Figure D) to prevent the camera from being scratched."

Projection room

In these times of film rationing, we can improve our projection facilities, so that our films may be shown to better advantage. Nothing makes for more professional showings than a real projection room, even though it be quite simple. Here is a note from David Bradley, with photographs, telling about his own particular setup. Mr. Bradley writes, "The features of my basement projection room stand are movability, space, solidity and sturdiness. The projection stand will hold two projectors, and it will therefore give a complete show without a break. The photograph on the left above shows the stand. At the top, there are slides into which the projector bases fit for accurate alignment with the screen, shown in the right photograph. In the cement floor, there are two holes into which the front legs, fixed upon rollers, can rest, completing the stand adjustment. At the top, to conceal the projectors and also to act as a light shield, there are removable sides or wings and a front panel of plywood, in which are cut two holes for the projector light beams and one for viewing by the operator. The stand can be moved about, wheelbarrow fashion, by the two handles at the base, if you want to use the floor space for other purposes. There is a master electrical outlet at the base, which can be plugged into any wall outlet and from which cords for the projectors and other lights can be run. The screen is a hanging, beaded type that is surrounded by black cloth draperies, to mask off the end of the room. Since the cloth will allow the passage of sound, it is a good idea to place the speaker from any sound system behind this cloth and below the screen, when you play records, so that the music will seem to be coming from the picture area itself."

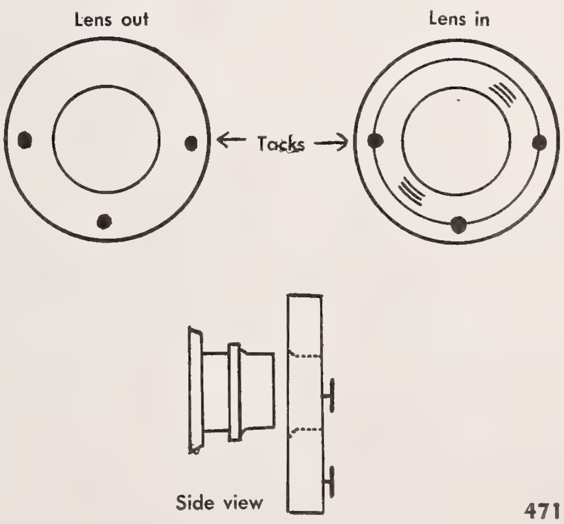
REEDITING

You can make new movies out of your old films by reediting them. You can even plan new continuities and new titles. But you need not go that far to make the most marked improvement—just cut out those doubtful scenes that you could not bear to part with when the picture was newly born.

Convenient basement projection room designed by David Bradley

Lens holder

When a letter from a member asking for League service is accompanied by a contribution to *The Clinic*, it is especially welcome. Such a letter came from J. B. Bobo, ACL, according to whose statement the device illustrated below accomplishes its purpose quite handily. It is a holder for supplementary lenses, made of wood and a few tacks, and in only a few minutes. The outside diameter of the circular wooden block should be slightly larger than that of the largest supplementary lens to be used. The diameter of the inner circle, which is cut out, to provide an opening through which the camera lens may enter, is determined by the outside diameter of this camera lens. The fit should be snug, so that the holder and supplementary lens will not fall off, if jarred. The supplementary lens itself is held in place by three tacks, spaced as shown, and driven into the wood just far enough, so that the edge of the glass will fit without too much play. These tacks should be so arranged that the center of the supplementary lens comes directly in front of the center of the camera lens. While the device made by Mr. Bobo was constructed from the bottom of a cheese box, plywood or any kind of soft wood will serve.



Simple holder for a supplementary lens made of wood and a few tacks

SIMPLE CARTOONS

How to get started in animation

ARTHUR WOLFF

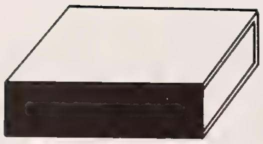


Fig. 1

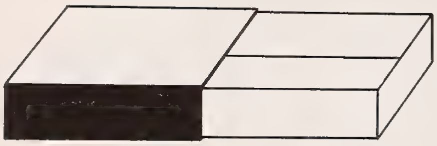


Fig. 2

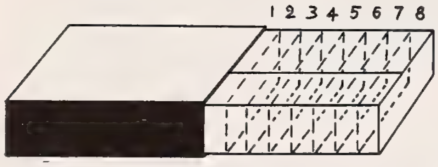


Fig. 3

• Figs. 1 and 2 are extreme drawings for animating simple cartoon of match box opening. Fig. 3 shows in dotted lines the eight "in betweens."

THERE are very few sources of instruction on the production of animated cartoons, and those that are available strike the average movie maker as far too advanced. To embark on filming cartoons with the aid of such advice is something like diving before one learns to swim. You may get in all right, but it is not certain that you will get out.

In attempting any new activity, the straight way is easiest, and, if you want to learn how to produce animated line drawings, the best method is to begin with simple lines. For example, draw any square object, such as a match box or a book, a sketch of which would involve only straight lines.

If you select a match box, to begin with, make the first drawing of the closed box (Fig. 1) in actual size. Then open the box so that the container protrudes about two inches and make a second drawing, also in actual size. The second drawing may be made by tracing the first and then by adding the container (Fig. 2).

The two drawings, called extremes, represent the first and last steps of a cycle of action—the opening of the match box. If the action is to last one second on the screen, we know that, at normal camera speed, we shall expose sixteen frames from the beginning drawing to the end. Therefore, we could divide the action into sixteen sections. Suppose that the distance between the edge of the case and the end of the protruding container is two inches; then, by dividing this distance by sixteen, we find that the container should advance one eighth of an inch at each exposure of a frame. Hence, we should make sixteen drawings, each one showing the container one eighth of an inch further advanced than the preceding one. If the action should last one half second, we should divide the space between extremes by eight. Then we should make eight drawings, each one a fourth of an inch longer than the preceding one.

The sketches representing the stages of action between the extremes are called the "in between" drawings, and they produce the illusion of animation.

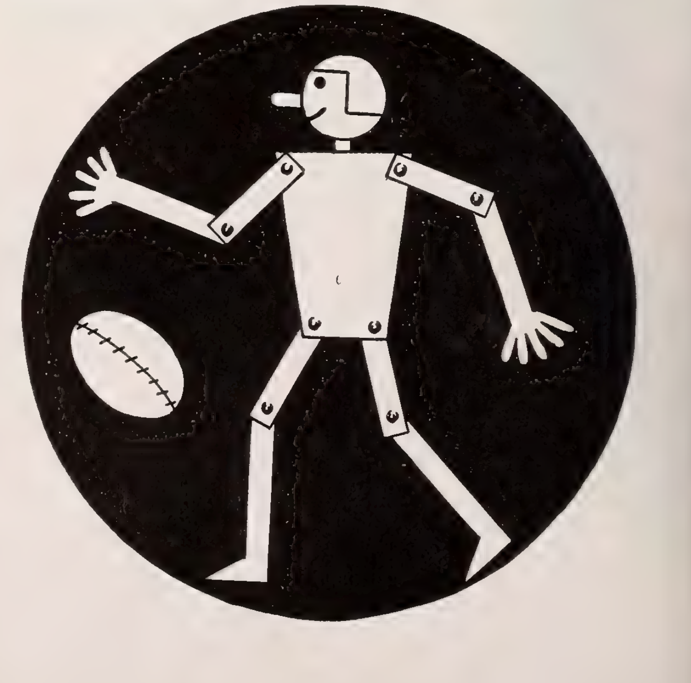
In practice, one finds that it is not necessary to make a separate in between drawing for every frame that is exposed. One can make a drawing for every second frame if one exposes two frames on every drawing. Thus, instead of making sixteen drawings for a one second action, you can get along with only eight.

In one's early experiments with simple animation, it is a good idea to make a "flip book" for practice. On a note pad, trace a complete circle of about one inch in diameter. Then turn over the leaf and, on the next page, trace the impression of the circle, but do not close the circle completely—leave an opening of about a quarter of an inch. Continue the procedure for about sixteen drawings, each time increasing the opening by a quarter of an inch. Then, hold the edge of the sheets in your fingers and release the pages of the notebook in quick succession. You will discover the illusion of motion that animation produces when you see the circle grow and finally close.

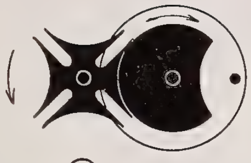
The next step in the study of animation is to execute a few very simple drawings. You do not need to be an artist to draw straight or curved lines. A small circle with a few straight lines radiating from it will indicate a sun; a moon can be represented by two simple curved lines, while a circle and two straight lines drawn from the center will represent a clock. The sun's rays can lengthen, the moon can change from new moon to full and the clock's hands can turn.

When one tackles figures, I have found it simplest first to design the character in

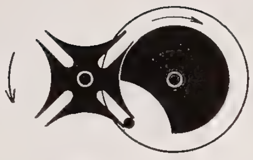
[Continued on page 492]



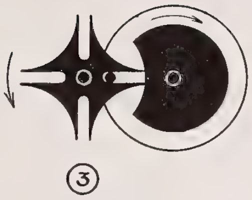
• Fig. 4. Simple homemade puppet that can be used as model for drawings for simple figure animation.



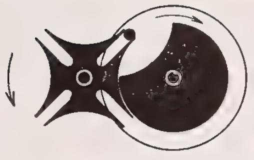
①



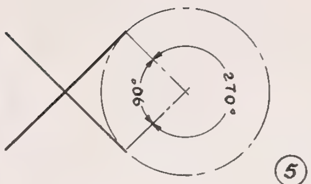
②



③



④

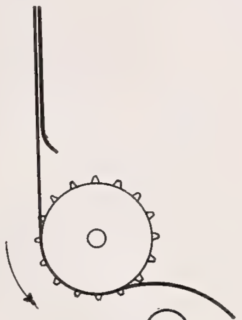


⑤

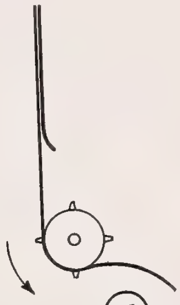
WHY MOVIES MOVE

Part II of discussion of basic cine mechanics

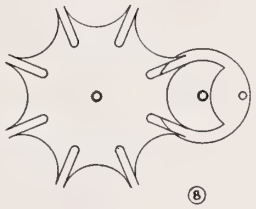
G. A. GAULD, ACL



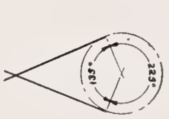
⑥



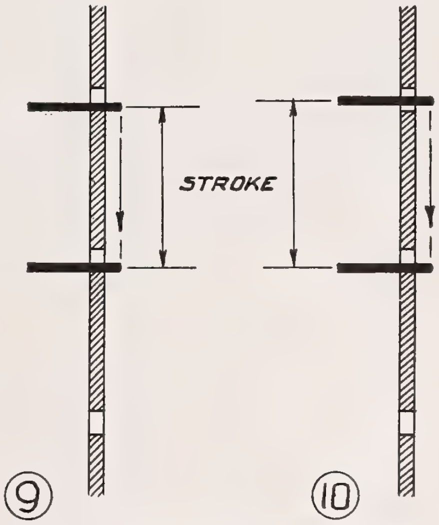
⑦



⑧



⑧a



⑨ ⑩

• **Figs. 1 to 4, the Maltese cross used in 35mm. projectors. Fig. 5, showing movement accomplished during quarter revolution. Figs. 6 and 7, 35mm. and 16mm. sprockets. Fig. 8, an eight point star. Fig. 8a showing revolution of shift pin disc required to move star one point. Figs. 9 and 10, the operation of the claw in 16mm. machines.**

HAVING discussed cinematograph shutters and, let us hope, given a satisfactory explanation of the differing requirements of camera and projector, we are now in a position to look into the more complicated problems associated with the intermittent film movement through the gate.

We have already stated that a good movement does not in any sense "jerk" the film frame by frame through the gate. No film or mechanism would stand up to such treatment for long, because film has weight and consequently inertia. The inertia is naturally more pronounced in the case of 35mm. film than it is in the lighter substandard gauges, but it cannot be entirely ignored, even in 8mm. film.

To avoid strain of any kind, the film must be moved from rest with a uniform acceleration up to a maximum speed, then retarded uniformly until it again comes to rest, with the next frame in position in the gate. The retarding movement is equally necessary because, with such a movement, the minimum pressure is required on the film in the gate to prevent its overrunning. This movement, in turn, eases the strain on film and mechanism during the period of acceleration when both gate friction and film inertia must be overcome.

Sprocket holes are punched in one or both sides of the film strip, at equal distances corresponding to the distances between successive frames. All film movement is accomplished by means of these sprocket holes. It may be taken for granted that the holes are punched in the film with the utmost precision by the film manufacturer, so that, given a reasonably accurate mechanism, a perfectly "steady" picture will be obtained.

Most intermittents belong to the "claw" family. A prong is made to enter a sprocket hole at the top of its stroke; it then travels downward, pulling the film down through the gate a distance of one frame, and withdraws, passing back and upward, clear of the film to repeat the cycle. To avoid any displacement of the film when it is in a stationary position in the gate, it is clear that the claw must enter and leave the sprocket holes in the film without drag or shock of any kind. Furthermore, the claw should follow the gate path; that is to say, there must be no in and out movement across the film as it travels downward.

This latter condition is not always precisely fulfilled, although it is possible to obtain extremely simple mechanisms which comply very closely with the ideal. Such mechanisms are usually compact and of light weight. It may be argued that the wearing action of a slight in and out movement across the edge of the film at the sprocket holes can be ignored in a camera through which a film usually passes but once, as it is only during that run that the film is subject to the action of the claw. The light claw *minimizes* vibration, and its simplicity reduces the cost of production of the camera. These advantages do offset the disadvantages of the inaccurate movement to some extent, but the defect cannot be tolerated in a projector through which a single film may be run several hundred times.

Claws have been mentioned first because claw mechanisms in various forms are employed almost universally for substandard work. Yet another mechanism, the Maltese cross, is invariably used for 35mm. projection. The mechanism is particularly interesting, and an investigation into the reason for its absence from the substandard field justifies the digression.

In the first place, the Maltese cross mechanism, as used in almost every motion picture theatre in the world, is fundamentally the same as the mechanism employed in the earliest cinematographs of Robert Paul in England and Edison in America. (Being

[Continued on page 490]

The Ten Best and the Maxim Memorial Award

[Continued from page 457]

film, reveals the beauty of the specimens and presents intriguing mysteries, for some of the shells were built by mollusks that have never been seen alive. The source of their irridescent beauty is entirely unknown.

Jewels of the Sea does not pretend to be an educational film about zoology, but it is informative as well as entertaining, and it is distinguished by flawless camera work.

Nantucket, A Chapter from Early America

In filming *Nantucket, A Chapter from Early America,* Russell T. Pansie chose a happy subject for Kodachrome —the weatherbeaten grays and pastel colors of the ancient buildings of Nantucket. Most color films are made with an effort to present colors as brilliantly as possible, but this picture is a delightful exception, and it is a notable example of the versatility of color film in the hands of a competent cameraman.

In *Nantucket, A Chapter from Early America,* we see the orderly streets of the island, the historic buildings that date from the early Eighteenth Century, the mansions built by the prosperous sea captains of the Nineteenth Century and we glimpse the island's natural charm. But, in the brief footage that he wisely allowed himself, the cameraman has achieved more than an architectural study; he has reproduced the atmosphere of life as it was lived in the past.

Paracutin

Paracutin, by Ralph E. Gray, is probably the most complete and accurate record of Mexico's new world wonder yet to be produced on 16mm. film, even possibly in the 35mm. medium. Mr. Gray, long one of Mexico's most devoted American friends, was on the scene soon after the eruption broke out in a peasant's cornfield, and he has made four further trips to record changes and progress in the volcano's life. His superbly filmed footage presents the dramatic subject from every available viewpoint—even to seemingly dangerous closeups of the fiery rim—but it has been edited and is presented in strictly accurate chronological order. Human interest scenes of the effect of the giant cauldron on native life are plentiful and appealing, even to a striking sequence of the heavy dust deposits along the streets of Uruapan, more than thirty miles from the eruption. *Paracutin* is today a dramatic study of beauty and power; it should prove in the future to be a unique and valuable scientific record.

Pathetique

Herman Bartel has, in *Pathétique,* made another contribution in the special field which he shares with Walt Disney and Leopold Stokowski—that of setting music to film. In this process, the music is the absolute, to which the footage must conform. While Disney achieves his conformity with drawings, Bartel uses actual cinematography of natural scenes.

Mr. Bartel's absolute in this instance is the first movement of Tschaikowsky's Sixth — or *Pathétique* — Symphony, which is played from start to finish on double turntables, while the film sets forth what its maker feels is an interpretation in motion pictures of the music. The footage consists of autumn scenes, whose subject matter and tempo are varied to agree with the musical expression. The success or failure of this type of effort must depend upon the universality of the conviction of unity between musical and scenic episodes. Mr. Bartel reaches several high spots, notably one in which swirling crows against an angry sky are in very real harmony with the musical statement. Other scenes of autumn mist are very apposite to Tschaikowsky's phrases. The synthesis as a whole is both convincing and emotionally exciting.

Romance of the Hybrid Orchid

A. M. Zinner has performed not only a labor of love in *Romance of the Hybrid Orchid,* but he has made an important contribution to the available information about orchid growing. Given the run of Shaw's Garden, the famous botanical park of St. Louis, he has traced the life of hybrid orchids from seed to full flowering, with especial study of the behind the scenes events in the hot beds and potting rooms. Outstanding is the section of the film devoted to the care and exact technique that must be used in handling seeds while they germinate. With this work of several years, Mr. Zinner takes his place in the ranks of significant amateur naturalists who have provided exhaustive records of some special field. In offering his carefully planned and detailed footage, Mr. Zinner also gives some very lovely flower pictures, including the rarest of the world's orchids. Beautiful camera work and expert sequencing mark the picture.

Ten Pretty Girls

Novel continuity, beautiful cinematography and a nosegay of feminine charms are the distinctive features of *Ten Pretty Girls,* produced by Anchor O. Jensen. This expert little drama, made on 8mm. Kodachrome, is an excellent example of quality workmanship in that width. The opening scene shows a young man contemplating his address book. He folds a large piece of paper and cuts from it a string of ten dolls, which become the symbols of as many lovely young women. As each doll is torn from the group, a new sequence featuring one of the girls is introduced. A different flower, corsage or bouquet figures in the action as each of the girls is shown in some individual and flattering setting. At the conclusion, the young man has made his choice; he spurns the blondes and brunettes for the favors of a titian beauty.

Warriors of Another World

It is a strange and savage world indeed which Dr. Richard Cassell explores in his *Warriors of Another World,* a striking recording of nature's continuing and inexorable conflict. His warriors, among others, are the ant lion (with its simple but treacherous sand trap), the scorpion, the mantis, the black widow and the field spider. Into the life of each of these—and their unwary and often unarmed victims—Dr. Cassell has probed with his long focus lenses, to bring back reports of murder, sudden death and cannibalism among the insects.

His technical handling of the specialized tools of his trade is beyond reproach, while his continuity treatments range the full gamut of motion picture story telling. Both micro and macrocinematography are used in the film's course, to develop well rounded sequences that are, incredibly, complete with medium shots, near shots, closeups and even reaction scenes made during the tiny but titanic battles. We see (in full frame closeup) the multiple lensed eye of a housefly, only to learn from immediate and striking imagery what such an eye might record—a housewife approaching with a fly swatter. *Warriors of Another World* is a distinguished contribution to educational film making.

The Art of Universal Winding

Morton Read's industrial picture, *The Art of Universal Winding,* serves a special purpose very convincingly. His client had difficulty in attracting girls to his factory, because the work of wire winding had, in the past, not gained social acceptance in many New England communities. Mr. Read's task was to show that wire winding is an important wartime occupation, that it is interesting, safe and pleasant and that women of superior types are to be found in it.

The chief performer in the film is a fine looking woman of dignity and evident character who illustrates the work which must be learned by new employees. The movie is not only educational, as a true training film should be, but it adds its special message naturally and effectively.

[Continued on page 477]

An American Tradition

–HOME MOVIES ON CHRISTMAS NIGHT

THIS is a scene from the reel they made the last time Jim was home on leave. And so it is particularly precious to them this Christmas night, when their thoughts are so much with him . . . when, faithful to a family custom of years' standing, they set up the projector, turn out the lights, and relive the happy yesterdays.

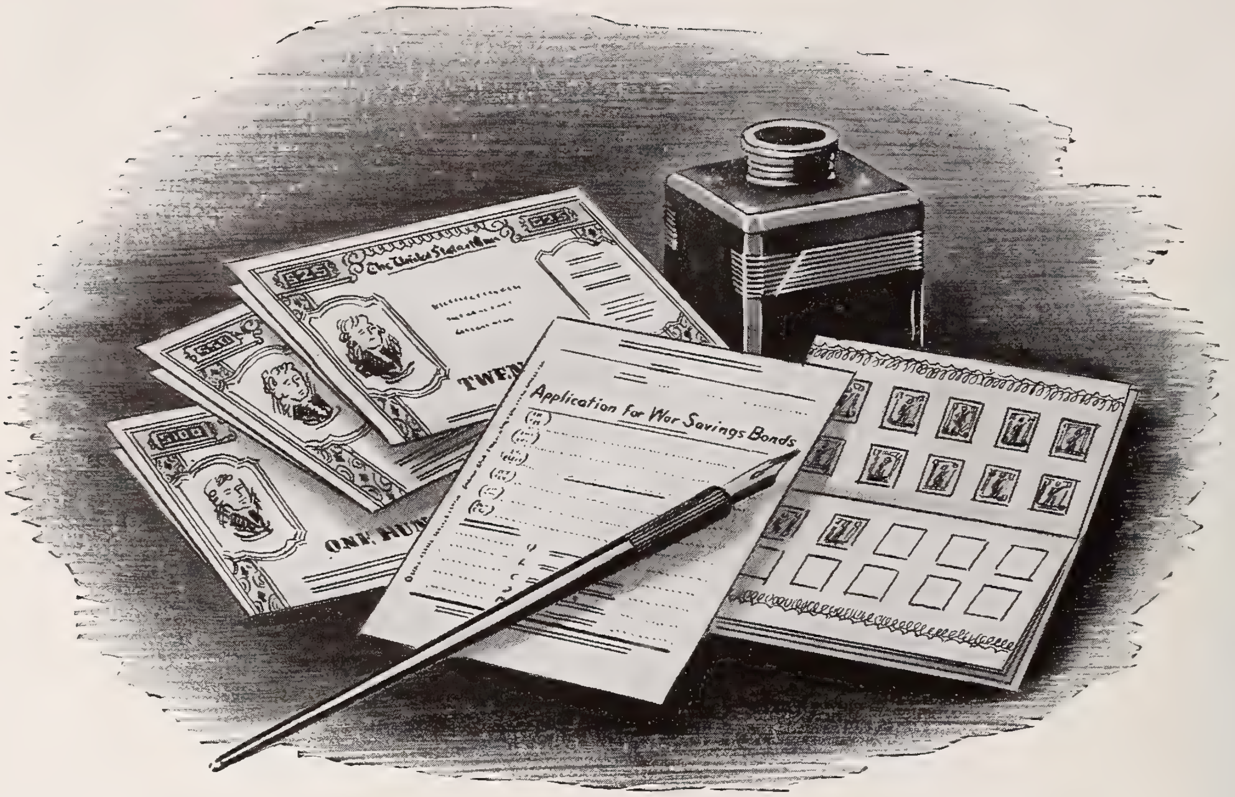
See if your dealer hasn't a roll to fit your Ciné-Kodak. In any event, there are the reels of other years, ready and waiting to make this Christmas a memorable one for those who are still at home.

Have your Ciné-Kodak dealer check your projector . . .

If you haven't been using your projector as often as usual during this busy year, have your Ciné-Kodak dealer clean it, oil it, and thoroughly check it; then you can be sure it will be running smooth as silk.

Life is a movie—**CINÉ-KODAK** *gets it all*

EASTMAN KODAK COMPANY • ROCHESTER, N. Y.


The United States of America
TWEN
ONE HUN
Application for War Savings Bonds

. . . Mightier than the Sword!

For every time you wield your pen to apply for another WAR BOND you're aiming another bomb, another bullet, another bayonet at the Axis. Every cent you loan Uncle Sam is turned into the materials without which Victory cannot be won. And it is only a *loan* — on which you are *paid interest, as well.* Compared to what "they" are *giving* — it's little enough. Fill up your pen now! Buy a *bigger* bond today, a *bigger* one tomorrow — and *keep* it up.

KIN-O-LUX, INC.
105 WEST 40th STREET • NEW YORK, N. Y.

Although KIN-O-LUX efforts are devoted to supplying the armed forces and many government agencies, you can still buy some KIN-O-LUX products at leading dealers everywhere.

The Holy Sacrifice of the Mass

The Reverend Edward J. Hayes, assisted by his brother, Paul J. Hayes, has made an impressive film record in *The Holy Sacrifice of the Mass.* All the details of the rite are shown simply and directly. The film was made at close range, and it affords the audience the celebrant's view of the altar. The excellence of the color in this Kodachrome work stresses the beauty of the vestments and of the religious articles. The understanding and devotion behind this effort are evident in the spiritual quality achieved.

A Day at the Zoo

A Day at the Zoo is a lively and pleasing film of a family's visit to the New York Zoological Gardens. The youngsters of the family discover the Children's Zoo and make the acquaintance of farmyard animals. They feed the chickens and pet the lambs while Father and Mother look on. The larger and stranger beasts in the main part of the Zoological Gardens are next pictured; the children feed them, too, but at a safer distance. In this film, Walter Bergmann has produced the best type of informal zoo picture—a story with human interest, enlivened with a sense of humor.

A Letter

Henry E. Hird offers the framework of a timely continuity plan for a scientific record in *A Letter*. A naturalist father writes a film letter to his sailor son who shares the father's scientific interest in bird and insect life, as well as in floral beauty. We see the father writing and the son reading a letter, the information in which is brought to life in film. Mr. Hird is a very capable observer and movie maker, and the combination of these abilities has enabled him to offer, in this informal style, a wealth of information. Extraordinary sequences of nesting birds are included.

A Ski Story

A Ski Story, by Albert E. Sigal, has been two years in the making—but it has been well worth the effort. Laid against the scenic grandeur of Yosemite National Park, the picture is eloquent testimony both to the thrills and the dynamic beauty of the sport of skiing. Mr. Sigal begins his story slowly with an introductory sequence which sets the mood of the piece. Sequences then follow in leisurely progression of the activities of the ski school, the joys of a hot lunch served alfresco beside the clubhouse, down mountain racing and cross country rambling. Mr. Sigal's consistently good color cinematography benefits to a degree by the clarity of the Western air, a boon so often denied to skiing movie makers on Eastern slopes.

Behind the Scenes

Behind the Scenes was filmed by Mildred J. Caldwell while the Long Beach Cinema Club was making *Fire From the Skies*, a civilian defense movie. This production skillfully presents an entertaining record of the problems and the confusion that beset amateur motion picture activities, and it shows how a successful picture can be produced in spite of them.

Dear Boys

Dear Boys is a personal motion picture which might have been made in many an American home this past year. Looking about him, C. Manley DeBevoise found his two sons in the Army and his once lovely flower garden changing into a Victory vegetable patch, well tended but mundane. It was from these materials, mixed with imagination and technical competence, that Mr. DeBevoise compiled his film. Mother is discovered (as the picture begins) writing the familiar greeting to her service sons. Her comments during the course of the letter provide the subtitles and the continuity for this attractive record of domestic doings, while Mr. DeBevoise's carefully sequenced scenes tell the story. *Dear Boys* is simple, sincere and a family film story which any movie maker would be proud to produce—and to own.

Decomposition and Extraction of a Breech

Dr. Robert Mallory, III, offers another of his brilliant surgical movies. This very able filmer, who has brought his hobby to the service of his profession, studies the course of a childbirth in which grave complications are found. The operation is recorded very intelligently, and to the enforced continuity that the event itself makes necessary are brought closeups and varying camera positions, wherever these are possible. The value of this type of cinematography to surgeons who work alone in small communities is incalculable. When it exists at all, it is highly serviceable; when it is as well done as Dr. Mallory has done it, it is a very direct contribution to the art of healing.

Dr. Mallory, in this film, makes a very clarifying use of a model, to show the misplacement of the child and some of the delivery technique, thus giving information that the camera could not otherwise have presented.

Frail Children of the Sun

Butterflies are John Larson's subject in this carefully planned and filmed record of the life cycle of the lepidoptera which are the *Frail Children of the Sun.* We are shown the beauty of the highly colored flower visitors and their varied and geometrically startling

War Department Photo—Bureau of Public Relations

Give him a lift!

send movies or "stills" of Christmas at home

If you have any G-E photoflood or photo-*flash* lamps on hand, this is a grand way to use them—for *real* home pictures.

G-E Research leads the way

G-E MAZDA PHOTO LAMPS

GENERAL ELECTRIC

Hear the General Electric radio programs: "The G-E All-Girl Orchestra", Sunday 10:00 p. m. EWT, NBC: "The World Today" news, every weekday 6:45 p. m. EWT., CBS.

. . . BUY AN EXTRA WAR BOND

decorativeness, in footage of comfortable length which fixes our interest on the movie's main topic. This is then elaborated in sequences that are not only excellently recorded in Kodachrome, but that give real information about the brief but eventful existence of the butterfly through its various incarnations. The film ends with more footage of the beauty of the summer and of the butterflies that add to that beauty.

Holiday with the Heavers

Holiday with the Heavers is one of those rare films that display sincere artistic sensitivity that is manifestly not the product of technical skill nor the "slick" application of the rules of composition and film planning. It is a picture that promises that its maker—Dr. W. Lynwood Heaver—with more cinematic experience, might produce the finest type of amateur motion picture. *Holiday with the Heavers* is not a record of a family jaunt, as its title would imply. Rather, it is a scenic study of fall, enlivened by the presence of a three year old who investigates a park and explores the autumn leaves. Included in the film are beautiful and eerie shots of the late fall, effective silhouettes and charming closeups of the small actor.

Made in Heaven

Although *Made in Heaven*, by Jesse Geisler, is a carefully planned and sequenced film of the preparations for a wedding and the wedding itself, it gives the effect of complete realism, tinctured with good humor and the joy of life. The preparations are gay, as the bride's friends help her to dress, producing "something old, something new, something borrowed and something blue" in the traditional way. The Jewish orthodox ceremony is handled with simple dignity and then, with the section presenting the wedding party, the film resumes its lighter treatment. Transitions from one sequence to another are excellently handled, and the scenes of the wedding party represent an outstanding accomplishment, for it is not easy to make good movies at such an occasion.

Our Boisterous Bluejays

Our Boisterous Bluejays is a remarkable study of bird life, filled with intimate shots that are among the best ornithologic cinematography on record. Mrs. Warner Seely, who produced this film, has become an expert at picturing birds in their natural habitat, and she shows the bluejay at every stage of development.

Parks of Paradise

Parks of Paradise was originally intended as a 2000 foot pictorial travelog that would cover every national park and monument in the United States, but travel conditions enforced a limitation, so Norris Smitley has confined the scope to include only the national parks of the Southwest, permitting a more detailed presentation of the material used. Many unusual scenes of popular subjects are shown in the picture, which is further distinguished by beautiful color and meticulous cinematography.

Pointless Foray

George Mesaros, who has demonstrated his competence as a maker of good movies in other fields, turns to humor in this film comment on wartime conditions. The point of the story —for it is the foray and not the tale that is pointless—turns on providing for a picnic in the yard of the home. While the master of the house is shopping with ration points, the skeptical family gets, from the Victory garden, cooks and eats the alfresco feast, at the end of which Father—who really did find something in the shops—returns with loaded arms.

First class Kodachrome pictures and a well knit continuity are used by Mr. Mesaros to bring to American audiences something of the spirit of easy and natural outdoor fun with food that for so long characterized the Europe of happy memory. Some of the scenes of cooking are so realistic that one almost reaches for what is shown on the screen.

Rainbow Fantasy

Rainbow Fantasy, in the words of Charles C. Hammack, is "an attempt to produce—not a conventional travelog—but more a story of adventure, a hiking adventure to what is probably one of the least visited of our national monuments, Rainbow Bridge, in southeastern Utah." In achieving this goal, Mr. Hammack has been largely and creditably successful. For him and his young wife, Rainbow Bridge takes on the aura of a lost horizon, a Shangri La protected from the outside world by the blistering desert heat and the brutal desert rocks. He brings this overtone of feeling to his film, both through his imaginative camera treatment of the subject and the intentionally dramatic acting of the two travelers. Mr. Hammack's is a new name in Ten Best competition, but it is one which we believe will be heard again.

Ringling Brothers and Barnum & Bailey Circus

Competence plus completeness distinguish *Ringling Brothers and Barnum & Bailey Circus.* Oscar H. Horovitz started his film with sequences of the circus's winter quarters in Florida and followed it as it entrained for Northern performances. Unloading the circus comes next, and, after informal views of the crews at work setting up tents and the performers preparing for work, there is a complete picture of the show in the big top. The quality of the lighting, although limited by the amount of illumination provided by the circus, is still astonishingly good. Even better is the sequencing of the scenes of the performances, for Mr. Horovitz succeeds in altering his camera positions almost as freely as if the circus were staged especially for him.

September Peace

September Peace, Robert P. Kehoe will tell you, is a film which not only made itself but named itself. It is, patently, a product of this world at war, the unconscious reaction of a sensitive spirit too long abraded by the rough edges of conflict. In it, Mr. Kehoe has found again the lyric loveliness of field and flower, the beneficent sturdiness of great trees, the warmth and beauty of the slanting sunlight. Unusually effective scoring plays its part in creating this moving attestation to the joys of peace.

Superman Goes West

Donald H. Kelly has cast a comic strip character in *Superman Goes West*, integrating travel sequences and comedy with great success. While the magnificent cinematographic record of a Western trip is the most engaging factor of the film, the entertainment value of the Superman motif cannot be minimized. The fictional hero is shown to be the consuming interest of a small boy passenger on the trip. The lad proceeds to read Superman comics under varying conditions, despite a changing background of allegedly awe inspiring scenery. One dream sequence with a Superman flavor is a triumph of trick cinematography.

* * *

No Ten Best film is the work of any officer, director or staff member of the Amateur Cinema League or of Movie Makers. Only one possible entry class was excluded, covering pictures made on 35mm. film, for which makers received compensation from clients.

The outstanding fact of this year's selection is the universally high quality of the films that just missed the Ten Best and that achieved Honorable Mention. The discussions prior to choice were long and vigorous, and those chosen for the higher rating had to prove themselves almost point by point. Behind the Honorable Mentions was a host of very good pictures that did not overcome various defects or that lacked some important quality. It is clear that personal filmers know what they are doing and how to do it. From now on, place winners will have to have an artistic discipline and a refinement of procedure that underlie all real art.

Send MOVIE MAKERS

GIFT SUBSCRIPTION

TO

NAME______________________________

ADDRESS___________________________

CITY_______________________________

43

☐ GIFT SUBSCRIPTION

TO

NAME______________________________

ADDRESS___________________________

CITY_______________________________

43

DONOR

FOR WHICH FIND ENCLOSED $__________

NAME______________________________

ADDRESS___________________________

CITY_______________________________

43

RATES

1 Annual Subscription	$3.00
2 Annual Subscriptions	$5.00
3 Annual Subscriptions	$7.00
Each ADDITIONAL SUBSCRIPTION over three:	$2.00

(Add 50¢ for each foreign and Canadian subscription)

MOVIE MAKERS

Postage
Will Be Paid
by
Addressee

No
Postage Stamp
Necessary
If Mailed in the
United States

BUSINESS REPLY ENVELOPE
First Class Permit No. 4633, Sec. 510, P.L.&R. New York, N.Y.

Amateur Cinema League, Inc.
420 Lexington Avenue
New York 17, N. Y.

The book of Christmas

[Continued from page 459]

To introduce Bobby, I wrote in "Our Christmas" book,

"I'll wait each night,
Old Santa Dear,
I'm sitting tight
Until you're here."

There follows a visit to different families, and we find them all busily engaged in preparations for Christmas—preparations which are very important to the children, who are admonished in another title:

"Please do your bit,
And this is it;
Fix nice and clean and chic;
Get in the tub,
Let your mother scrub,
And you, too, will please St. Nick."

There follows a sequence of the little tots in the families of our friends, all receiving pre holiday baths, and, at the end of the sequence, one discovers that Amos, our pet dog, does not escape the procedure.

The situation seems to be well in hand, as members of the family begin to eye the clock. The snow is deep; it is a beautiful night and even light enough to see some very large footprints in the snow. They must be Santa's. And then we hear the stamp of feet on the front porch. In comes Santa in full array.

There is a hearty welcome from all, but especially from the children, who climb in his lap. The tension is allayed when the first name is read off from a gift package, for then begins the distribution of the presents. Soon, the gifts of our baby, Jo-Anne, are lined up on the floor for her first Christmas.

The joy was tremendous, not only on our part, but also on the part of Santa, because the presence of the other families at our house saved him many miles of travel. His was a wartime saving of transportation.

Visitors at Christmas time are always welcome, and what would Christmas be without them? So the next large section of the picture shows the callers and their families. Medium shots of them entering the house and close views of the visiting complete the sequence.

Our Christmas neared its end at the festive dinner table at Helen's and Gil's home, and this occasion, too, was filmed, with shots of the full table and happy friends. Next we see the husband starting to wash the dishes; but, before he gets well under way, his wife rushes out and takes charge of the job.

The film ends with shots of Jo-Anne, who is ready for bed. In the last scene, her head is stuck through a large cardboard, which is lettered with New

In step with the times

the *Timely* Christmas Gift!

A NEW BRILLIANT
RADIANT SCREEN

The latest action pictures from the war fronts . . . personal movies . . . the newest releases from rapidly expanding film libraries . . . Kodachrome slides . . . they all take on amazing new depth, brilliance and color and provide *double* the audience pleasure when flashed on a Radiant Screen with the famous Hy-Flect glass beaded surface. And here's good news for you: Radiant Screens of all types, made from non-critical materials—wall, table, portable, combination wall and table, are ready for PROMPT DELIVERY. They all incorporate such RADIANT features as compactness, light weight, ease of setting up and dismantling, Hy-Flect glass beaded, ripple-free screen surface and convenient carrying cases for portable models. Available in a wide range of sizes from 18 inches by 24 inches to 14 feet by 14 feet. Your dealer can get them for you—NOW!

SEND FOR *FREE* CATALOG

Write today for the new Radiant Screen Catalog—just off the press. Gives complete specifications and prices. Contains valuable information for all screen users. Also information on how to transform old, discolored, damaged screens into brilliant modern screens at little cost.

RADIANT
BETTER SCREENS FOR BETTER PROJECTION.

The Radiant Mfg. Corp.
1174 W. Superior St., Chicago 22, Ill.
Gentlemen: Please send me FREE copy of new Radiant Screen catalog.
Name ....
Address ....
City ....State ....

FOR Tomorrow's Planning..
Buy War Bonds!

Although restricted for government and essential civilian use only, Neumade motion picture products are being planned and designed with an eye for post-war markets . . . when Neumade standard quality will, as always, be recognized as the best.

Neumade
PRODUCTS CORP.
427 WEST 42nd STREET NEW YORK, N.Y.

SOUND
FOR YOUR FILM

FOR EXCELLENT WORKMANSHIP—WE MAINTAIN SKILLED TECHNICAL STAFF, COMPLETE STUDIO FACILITIES AND BERNDT-MAURER EQUIPMENT.

Price List Free on Request

SPOT FILM
PRODUCTIONS, INC.
339 EAST 48 STREET N. Y. C.

EXCITING — ENTERTAINING
Major Release
THE BLACK DOLL
Starring Nan Grey, Donald Woods, Edgar Kennedy
16mm. rights controlled by "The House of Hits"
IDEAL MOTION PICTURE SERVICE
371 St. Johns Avenue, Yonkers 4, New York

★ *FOR SALE* ★
USED 16MM. PRINTS
Sound on Film and Silent
Short Subjects
Send for Free Listing
RABSONS INC.
111 W. 52nd ST. NEW YORK, N. Y.

IN COLOR
"LURE OF THE WASTELAND"
A 16MM SOUND FEATURE
ASTOR PICTURES CORP.
130 W. 46th STREET NEW YORK, N. Y.

'Santa Claus Is Coming'
Animated cartoon showing Santa's workshop, reindeer, elves, church, etc.
8mm. approx. 20 ft. .... $ .75
16mm. approx. 40 ft. 1.50
16mm. (Sound) 2.25
Orders Rushed C.O.D.—P. P. Prep.
Hurry—Supply Limited!
SELECT FILM PROD.
5535½ Santa Monica Blvd., Hollywood 38, California

Kodachrome
MAPS·*Charts*·FINE TITLES
Geo. W. Colburn Laboratory
Special Motion Picture Printing
995-M Merchandise Mart, Chicago

OSWALD RABBIT
Cartoon Home Movie Feature
Ideal Holiday Season Gift
Give These Features
50 FT. 8MM. ..... $1.25 100 FT. 16MM $2.50
The Duck's Birthday .6-A Sniffs and Sniffles 10-A
Doctor Oswald ....9-A The Fairyland Express .11-A
Also give and show Mickey Mouse, Bosko, Donald Duck, 3 Monkeys.
See at Your Photo Dealer, or Order Direct
Catalog and Prices on Request
HOLLYWOOD FILM ENTERPRISES, INC.
6060 Sunset Blvd. Dept. 111 Hollywood 28, Calif.

Year greetings. Then, on the last page of the book, which is turned like the others, we find *The End*, and the book is closed.

The great virtue of *Our Christmas* is probably that it covers the Christmases of so many friends. It brings back the tender and kind thoughts of the Christmas season.

Cine fisticuffs

[Continued from page 460]

Sharpe, whose technique is closest to that of the two great action stars. Most of his work has been in Westerns and serials, doubling for the heroes. It is through him that I have been able to continue my study of stunt routine.

And routine it is. I have catalogued the different types of fighting and the different types of punches and have found that they all fit into a pattern.

Serious pictures require one style of fighting, Westerns another, serials yet a different method and comedies still another.

"Slug fest" is what I call a fight in the serious film. It is a straight battle which is not exaggerated by spectacular stunt work or by having every piece of furniture break. A boxing bout would resemble it quite closely. To add zest, the director might call for a table to crash with the fighters, or one of the fighters might fall from a great height, but the slug fest is largely a matter of exchanging "rights and lefts." An example of this technique was included in *All Through The Night*, with Humphrey Bogart. Bogart's fight on the elevator was almost straight except for the fact that the fighters were on an elevator.

A subdivision of the slug fest type of struggle is the fight used in *The Spoilers*. This famous story set a style in movie fights. It represented an effort at realism, coupled with spectacular elements.

Another type of screen combat is the fight which starts with actors fully clothed, but which ends with clothes in shreds and shirts torn off. This fight is usually long and gruesome; opponents pummel each other mercilessly, drawing blood from nose and mouth. The battle is not over until one of the fighters is half dead.

The Western fight has none of the bloodiness of *The Spoilers*, because of an obvious reason—the child audiences. Younger audiences see Westerns, and goriness must be left out. This type of fight takes place in a barroom or on top of a cliff. Realism is generally sacrificed for thrills. Tables, chairs and bottles are broken to bits in the saloon, and the fighters on a cliff always struggle close to the edge just long enough to get the audience on the edge of their seats before the villain's dummy is thrown off.

The most unreal but the most spectacular is the serial fight. The supermen heroes fight a half dozen outlaws at the same time in warehouses about to be blown up, in shacks that are a blazing inferno, in caves with active volcano pits, on wagons with a runaway team of horses and beneath giant landslides. W. J. O'Sullivan, producer, and William Witney, director, are specialists in the screen fight. Their Republic chapters start with a fight and end with a fight.

Comedy fights are of course full of slapstick, and just as much furniture is broken as in the serial, but the effects are planned for comedy.

I have also catalogued the punches that stunt men use. A "pull punch" by one fighter actually hits his opponent, but the sting is removed because the actor suddenly holds back just as his fist is about to connect. The sock is hardly felt, although the fist does touch the jaw. The "receiver" has to react quickly, to make it appear as if he were really knocked back by the blow.

The "haymaker" is generally the knockout blow. It does not actually touch the opponent, but misses him completely. The fighter puts everything he has in a fast swing, aimed toward the jaw, but he never touches it. The receiver falls back and hits the ground, unconscious or stunned.

In the latter type of punch, camera viewpoint is very important, because the blow does not actually hit. A side view of the fighters would reveal the miss, and the safest procedure is to place one of the two men with his back to the camera. In this manner, the fist can swing past the jaw of the opponent, within a foot, and the discrepancy will not be noticed. Relative distance from foreground to background is harder to establish than the distance between objects which are facing each other, one on the left and one on the right.

Any screen fight is usually made up of these two punches, combined with the routine of a particular type of fight.

Stunting for the motion pictures is a big business in Hollywood today. Every stunt is well catalogued according to the type of stunt and the cost. Most stunt men can do almost every type of stunt, but at the same time they specialize in one phase or another. David Sharpe as the fighter and Yakima Canutt as the expert horseman are the two best known examples.

RECORD LIMITATIONS

If you use phonograph records with double turntables, remember that you are using something that is sold for private playing only. If you want to give a public showing of your films with records, and if an admittance fee will be charged, you will not be able to use most of the discs that are in your musical library.

FREE FILM REVIEWS

You can borrow these publicity movies without charge

THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

Help Wanted, 16mm. sound on film, black and white, running 26 minutes; produced by Johnson & Johnson in cooperation with the United States Public Health Service.

OFFERED TO: groups.

AVAILABLE FROM: Surgeon General, United States Public Health Service, Bethesda 14, Md.

Help Wanted is a general presentation of the basic principles of first aid. Subjects shown are the circulatory system, improvised tourniquets, use of bandages, treatment for shock, burns, artificial respiration and splints.

Vitality for Victory, 16mm. sound on film, full color, running 22 minutes; produced by Aetna Life Affiliated Companies.

OFFERED TO: groups.

AVAILABLE FROM: Safety Educational Department, Aetna Life Insurance Company, Hartford, Conn.

Vitality for Victory emphasizes the importance of a properly balanced diet in maintaining good health. Food sources for obtaining vitamins, minerals and other essential body elements are shown in natural color.

Silvertip, She Say Socko, 1 reel, 16mm. sound on film, running 10 minutes and silent film, running 20 minutes, Kodachrome; produced by Western Cartridge Company.

OFFERED TO: groups.

AVAILABLE FROM: Western Cartridge Company, East Alton, Ill.

Silvertip, She Say Socko is the saga of a real moose and deer hunt. It is a thrilling picture that transports to the screen the genuine realism and intensity of the hunter's excitement as he bags the game. Canada is the scene of the film.

Citrus in Nutrition, 16mm. sound on film, color, running 20 minutes; produced by Castle Films.

OFFERED TO: groups.

AVAILABLE FROM: Castle Distributors Corporation, 30 Rockefeller Plaza, New York, N. Y.

Citrus in Nutrition tells the romantic story of Captain David Porter of the early United States Navy and his fight against scurvy. This tale introduces the important diet and vitamin information contained in the film. United States government charts form the basis for the information used in the picture. Recipes for fruit dishes are included in the closing sequences.

Man on Horseback, 16mm. sound on film, black and white, running 10 minutes; produced by General Motors.

OFFERED TO: groups.

AVAILABLE FROM: Department of Public Relations, General Motors Corporation, 1775 Broadway, New York, N. Y.

Man on Horseback shows the steps in training horses for the use of the mounted traffic policeman. This entertaining and instructive safety film shows the rigid tests that each horse must pass before working in the swiftly moving traffic of a large city.

Right on the Nose, 1 reel, 16mm. sound on film, black and white, running 18 minutes; produced by The Jam Handy Organization for The American Optical Company.

OFFERED TO: groups.

AVAILABLE FROM: The American Optical Company, Southbridge, Mass.

Right on the Nose explains the simple technique of selecting and fitting safety goggles for industrial workers. The picture is valuable as an aid to the medical, safety and personnel heads of industrial plants.

The American Tempo, 2 reels, 16mm. sound on film, black and white, running 22 minutes; produced by General Electric.

OFFERED TO: groups.

AVAILABLE FROM: Visual Instruction Section, General Electric Company, Schenectady, N. Y.

The American Tempo is the story of yesterday's electric lamp and today's. The invention, development and production of electric lamps is traced. Also shown are careful inspections and tests that are made to insure the quality of the types of lamps normally produced.

FOREGROUNDS

Remember that foregrounds are important in interior as well as in exterior scenes. A lamp, the side of a chair, books on a table or an ornament will provide a foreground for a shot and will give the scene depth, improving composition.

Soundies

36 MUSICAL "HIT" Numbers

featuring the Greatest array of

TOP-FLIGHT BANDS

and

HEADLINE PERFORMERS

16 MM. Sound Films—100 Ft. Lengths

★ ★ **NEW RELEASES** ★ ★

YOU'RE A GRAND OLD FLAG
Sung by Men and Maids of Melody
TURN OUT THE LIGHTS
Anne Barrett with Vincent Lopez Orch.
SHINE: Louis Armstrong Orch.
COUNT ME IN: Claude Thornhill Orch.
THANKS FOR THE BOOGIE RIDE
Gene Krupa Orchestra
BASIN STREET BOOGIE
Will Bradley Orchestra
YOU'LL HAVE TO SWING IT
Featuring Jerry Bergen
VINE STREET BLUES
Wingy Manone and Band
WAY DOWN YONDER IN NEW ORLEANS
Featuring Gaye Dixon
BLUES IN THE NIGHT
Cab Calloway and Orchestra
I'M LOOKING OUT THE WINDOW
Herbie Kay Orch. with Ellen Conner
OH, SUSANNA: The Charioteers
BUGLE WOOGIE: Lorraine Paige Orch.
A FELLER WHO PLAYS IN A BAND
Will Osborne Orch.-Susan Miller
WHISTLER AND HIS DOG
Alvino Rey Orchestra
PASS THE BISCUITS, MIRANDY
Spike Jones and His City Slickers
MOONLIGHT BECOMES YOU
Eddy Howard Orchestra
SCHEHERAZADE
Dave Schooler and all-girl Orch.

Other Recent Releases Are:

I AM AN AMERICAN; TYING APPLES ON A LILAC TREE; COMIN' THRU THE RYE; MINNIE THE MOOCHER; EL RANCHO GRANDE; DON'T SIT UNDER THE APPLE TREE; COMES THE REVOLUTION; SMILES; BARNYARD BOUNCE; FIDDLE POLKA; GOOD MORNING, MR. ZIP, ZIP, ZIP; SONG OF THE ISLAND; LET ME OFF UPTOWN; THE CHOOL SONG; YOU'RE A LUCKY FELLOW MR. SMITH; K. P. SERENADE; McNAMARA'S BAND; BOXCAR RHAPSODY.

SALE PRICE: $7.50 per subject
Dealer Discount Available

Note: for non-theatrical use only.

WALTER O. GUTLOHN, Inc.
25 West 45th St., Dept. M-12, New York 19

• RENT •
The Story of the Vatican
with intimate scenes of
HIS HOLINESS POPE PIUS XII
6 REEL FEATURE
16MM. SOUND FILM
Produced by THE MARCH OF TIME
Narrated by Rt. Rev. Monsignor
FULTON J. SHEEN
WRITE FOR NEW 1944 CATALOG
listing over 2000 sound film
subjects for rent
SWANK MOTION PICTURES
Ray Swank
614 No. Skinker St. Louis 5, Mo.

8 ENLARGED TO **16** REDUCED TO **8**
Black and White or Kodachrome
GEO. W. COLBURN LABORATORY
Special Motion Picture Printing
995-M MERCHANDISE MART
CHICAGO

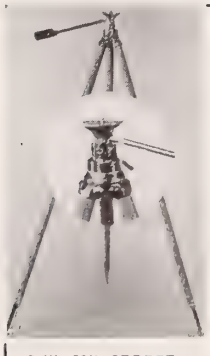
16 MM
FILMS AND PROJECTORS
- Victor Sound Projectors for Sale or Rent.
- Bargain Sale List of Excellent Sound Films.
- Sound and Silent Rental Library.
- Write today for New Catalogue.

HARRIS HOME MOVIE LIBRARY
303 W. 42nd Street New York, N. Y.

Any movie maker would welcome a League membership or a subscription to MOVIE MAKERS as a Christmas gift.
AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Ave., New York 17, N. Y.

ALASKA MOVING PICTURES
We have duplicates of Kodachrome and black and white 16 MM. films showing interesting Alaska scenes which we offer at 20c per foot for Kodachrome, and 8½c for black and white. Write us for our list of subjects.
ARCTIC FILM COMPANY
Box 81 Ketchikan, Alaska

CUSTOM TITLES
A complete 16mm. title service featuring action backgrounds and special effects in B & W or color. Any amateur or professional title problem solved at
BAY STATE FILMS
Box 1245 Springfield, Mass.



A *New* CASPECO
All Metal Movie Tripod That Can Take It!
Rigid and sturdy, CASPECO Tripod gives rock-steady pictures. Full pan-tilt head locks firmly at a turn of the handle. Tilt top allows camera to point straight down for title making, etc. Legs lock securely at any height by a simple twist; this special patented design was originated by Caspeco. Tripod extends to five feet in height. Beautiful chrome finish.
FOR 8 OR 16MM.
$16.50
CAMERA SPECIALTY CO., INC.
48 W. 29th STREET NEW YORK, N. Y.

Closeups—What filmers are doing

The Ten Best selections which appear elsewhere in this number are the fourteenth to be made by Movie Makers, in an unbroken series initiated in 1930. They are the results of the *oldest* competition for non theatrical films throughout the world. Today, they are as well the results of the *only* large scale American competition still in operation for personally made movies. Either the war—or other causes—has forced all others to the wall.

Not so with the Ten Best! The war has had no effect on the ability of Movie Makers to carry on this premier contest of the amateur film world. Nor, apparently, has it had an adverse effect on the ability and interest of amateur filmers in such competition. It is hard to believe that film is rationed—after weeks on the *receiving* end of the Ten Best assembly line. For, in 1943, the entries have been as numerous and as able as ever, and the decisions between one good film and many others have been as difficult. Thus, there are yet again so many names which *just* did not place. We salute, with honor, their ambitions and their efforts.

The war, to be sure, has left its mark on personal movies, but more by addition than by subtraction. There have been good and interesting films of the civilian war effort. *The 22nd Letter*, by Lewis P. Rasmussen, ACL, and *Shore Leave in Kenosha*, by the Kenosha Movie Makers Club, in Wisconson, are ones you have heard of in this magazine before now. Here in New York City, the Parkchester Cine Club has done well by its community in recording *Parkchester and Defense*, while F. Clark Tufaro, ACL, spoke feelingly in film for thousands of amateur farmers with *Backyard Victory Garden*.

Films for a fee show the same contact with the world conflict. Willard Pictures, perennial award winners in the industrial class, have been too busy with the downright techniques of Army teaching films to permit themselves the glamour of bygone years. *Campus Frontiers*, an Honorable Mention award winner in 1942, was completely remade by George C. Klein (now Private Klein) to show the effects of war on Antioch College, its subject matter. The same martial mark is to be found throughout *College, Designer for Democracy*, a fresh and vital production by Eunice Davidson for the New Jersey College for women.

But the concerns of peacetime are still to be found in personal motion pictures. Lester F. Shaal, ACL, of Providence, R. I., beckons beguilingly in *Come West With Us*, a pre "A" card ramble through the National Parks, while the same subject matter gave Frank H. Graham, ACL, of South Orange, N. J., an opportunity for unusually clever scoring with *America, The Beautiful*. Robert E. Haentz, ACL, however, stayed closer to home for the production of his *New York Zoological Gardens*, a straightforward study of that subject by a visiting Philadelphian.

For some, there was even a note of nostalgia in their cinematic comments on the world around them. Note the similarity in feeling of *Summer Interlude*, by Tom Severs, from Moline, Ill., and *Summer Rhapsody*, by Charles H. Benjamin, ACL, of Brooklyn, N. Y.; compare *Historic Virginia*, by Walter Bergmann, ACL, to *Flowers of the Old South*, by George Mesaros, ACL—both of them winners of Honorable Mention with other and still better films. *The Valley*, a timely tribute to the spirit of Valley Forge, looked still further into the past through the imagination of Warren S. Doremus, ACL, and Robert Gee, ACL, a pair of talented young producers from Montclair, N. J., of whom more will be heard.

Comedy, too, had its day in the cinematic courtroom. There was *No Escape, or Phil's Bills*, by the Cleveland Amateur Cinematographers, an episodic farce of which you may have read in the November number of this magazine. Two other productions—*Bachelor Button* and *Patti Goes A'Hunting*—represented entirely new departures in subject matter and feeling for their respective producers. These were Herman Bartel, ACL, and Robert P. Kehoe, FACL, both of them leading apostles in the past of nature's loveliness. In the first film, Mr. Bartel presented the classic problem of male kind and the errant button, while in his picture Mr. Kehoe follows a buoyant and bouncing dog through a day of unorthodox—and quarryless—hunting.

Nor was outright experiment, either in subject matter or in technique, without its advocates in this year's entries. Private Kenneth Hezzlewood did an amazingly accurate job in synchronizing a sound track of his sister's piano playing (recorded on Kodachrome at one session) and pictures of her playing (and surrounding subject matter) at a camera session two months later. Corporal Carl Anderson, prominent in the past for *Jello Again* and *The Travels of Babar*, which used animated drawings and figures, this year waved the wand of his imagination over a batch of carrots and cabbages, to produce *The Vegetable Follies*. Finally, before leaving for actual service with the god of war, Reginald and Louis McMahon, ACL, paid pictorial tribute to his mythical dwelling place in *Mars, A Fantasy Travelog*.

Good entrances and exits

[Continued from page 463]

are excluded, they seem to exercise a certain tyranny over some cameramen, and, whether or not the actual doorway can be seen, the entrance is made from it to the detriment of the picture.

For example, study the illustrations 1a, 2a and 3a. The doorway is not shown, yet Smith is told to enter through it, with the result that, in the development of the scene, shown in 3a, he completely obscures Jones seated at the desk. An extreme case? Not at all; it has been noted many times, even in commercial films.

The cameraman director forgot that the presence of the door, which was not established in previous scenes, actually meant nothing. Audiences do not know where the door is; hence, it is just as logical to them if Smith enters from another point, perhaps from the corner of the room, as shown in illustrations 1b and 2b. This arrangement, with the camera in the position shown in the diagram, has the obvious advantage that Smith does not upstage Jones. On the contrary, when the two men talk together, as shown in 2b, they produce a good composition which focuses attention on whatever transpires between them, which, again, must be the important element in the scene, or why bring in Smith at all?

The size and floor plan of a room control the camera position, limiting the best choice of viewpoint and camera distance, yet the worst faults in 16mm. production come from a lack of intelligent study of the action of the scene before the camera starts turning. One of the commonest difficulties is shown in illustration c. The cameraman moved from a medium shot to a close one, to picture Jones at his desk; but, at the end of the scene, Jones is to rise and leave the room. Instead of shifting the viewpoint back to a medium shot, *before Jones rises*, the camerman has allowed him to stand up during the close shot, with the result that, in the course of the action, Jones beheads himself with the top of the frame line. Nothing is more mysterious than beheaded persons leaving or entering scenes, and nothing is more unnecessary. The cameraman who studies rehearsals through his finder will catch these awkward moments, and he will rearrange the action or camera viewpoint to eliminate them.

Like the door in an interior scene, the walk or the wall in an exterior shot often exercises a certain arbitrary tyranny. In illustration 1d, the actor has approached the house along a walk, which brought him into the scene at the most distant point possible and which carried him past the camera at right angles to the lens when he was at the point nearest the camera. There are two obvious disadvantages; the character will require too much footage to effect his entrance and he passes at right angles to the camera in the foreground. The best solution will probably be to change the camera position; but, if that is impractical, the correction is to have the actor enter from the side and to walk diagonally toward the camera en route to the door of the house. In short, ignore the walk—exclude it from the scene, if necessary.

Some entrances and exists will strike you at once as awkward, and the correction will be immediately apparent. Others may trouble you somewhat, and the correction may be less obvious; but certainly they are the trickiest bits of action that non theatrical filmers are commonly called upon to handle. They require careful study. Remember that many a would be actor is discarded on the first tryout because he cannot even walk on the stage naturally.

Intelligence with color

[Continued from page 464]

appear to be monochrome, and if, suddenly, by some miracle, this condition was remedied and we became color conscious, the colors around us would appear too vivid and unnatural. In pictures, both motion and still, we have been trained to monochrome, and color is still the exception, rather than the rule. Hence it seems to be especially vivid on the screen. In our newspapers and most of our magazines, the pictures are in black and white, sepia and white or other monochrome.

When, in real life, we look at any scene, we see color in it, but whatever we see is surrounded on all sides by more color. The ground, the sky, ourselves and companions, all exhibit color. On the screen, however, an area of a few square feet of color is entirely surrounded by darkness, which appears to intensify the colors on the screen to a point of vividness. Had we, when taking the picture, stood within a darkened room and looked out through a door or window, the colors in the scene would have appeared to be unnaturally bright.

A "HIT" FOR HOME MOVIES

A FIGHT TO THE DEATH

"ROADRUNNER BATTLES RATTLESNAKE"

One of the most thrilling, most exciting HOME MOVIES EVER FILMED.

Marvel at the thrilling lunging, clawing and feinting battle that ends when the keen-eyed Roadrunner pierces the reptile's brain with his sharp bill . . . escaping the deadly fangs of the serpent and saving the life of his friend.

also

"DEMONS OF THE DEEP"

See the many species of the sea, each adapted for its own protection and security. See the monstrous combat between the deadly moray eel and the multi-limbed octopus.

PRICES: 16 MM Sound (350 ft.) $17.50
16 MM Silent (350 ft.) 8.75
8 MM (180 ft.) 5.50

also

12 *NEW* 3 MINUTE MUSICAL PICTOREELS

SINGING • DANCING • ORCHESTRAS

Their Nightmare
Flamenca
In a Show of Our Own
Thrill From Brazil
Samoa—Shadrach Boys
There I Go—Gertrude Niesen
Delilah
You've Got Me Guessing
Doin' The Argentine
Sweaters and Sundaes
Hawaiian Dreams
Male Order

16 MM SOUND ONLY—$6.75

Send for Free Catalogue

listing and describing hundreds of other Pictoreel exclusives of musicals, sports, travel and nature series.

ORDER BLANK
PICTOREELS
Radio City (RKO Bldg.), N. Y.
Please send me the following: ....
....
....
....
Name ....
Address ....
City ....
I enclose check ... or money order.

PICTOREELS
RADIO CITY (RKO Bldg.) New York

JUST A REMINDER OF
★ NEW ★ ORIGINAL ★
PRODUCTIONS SCHEDULED
Glamourous
Madge Cornelius
Internationally Famous
Baton Champion
in
"LEADING THE BAND"
Now in Production
Watch for This Release
16 mm Sound
AUDIOFILM·STUDIO
1614 WASHINGTON STREET
VANCOUVER, WASHINGTON

CASH IN ON WARTIME PHOTOGRAPHY
—while preparing for sound future careers! Trained men and women photographers are needed now more than ever before. Qualify at largest, oldest school that has trained many of today's most successful photographers. Over 500 N.Y.I. trained men winning promotion, higher pay in photo divisions of Armed Service. Resident or home study courses. Big FREE book gives details. N. Y. INSTITUTE OF PHOTOGRAPHY, Dept. 105, 10 W. 33 St., New York 1, N. Y.

Your 16MM Library Can Get
KEN MAYNARD
IN "THE LONE AVENGER"
A New 16MM Sound Feature from
ASTOR PICTURES CORP.
130 W. 46 ST. NEW YORK, N. Y.

EARN WAR STAMPS
Let Your Movie Ideas Bring War Stamps to You . . .
For any idea accepted by THE CLINIC department, MOVIE MAKERS will pay $1.00 in War Stamps. For an idea illustrated by a drawing or a photograph—$3.00 in War Stamps.
MOVIE MAKERS
420 Lexington Ave., New York 17, N. Y.

KODACHROME — B & W
8 to 16 to 8
ENLARGED — REDUCED
DUPLICATING
PARTH LABORATORIES
MT. POCONO, PA.

"INSIDE FIGHTING CHINA"
PEARL BUCK Says—"Shows better than any film I have yet seen, the story of the war as it has been experienced in China."
18 MINUTES 16mm SOUND • RENTAL $3.00 SALE—Apply
BRANDON FILMS 1600 BROADWAY NEW YORK 19, N. Y.

● RECORDS ●
MOOD MUSIC
and
SOUND BACKGROUNDS
The last word in sound effects
Send for free catalogue
THOMAS J. VALENTINO, Inc.
Dept. MM
1600 Broadway New York, N. Y.

Our problem, then, is that even naturally correct colors *appear* to be vivid while on the screen. What, then, is our remedy? Two are available.

Broadly speaking, contrast is necessary for the proper appreciation of color. Assume that we have a picture of a bed of red flowers which entirely hide their green leaves and the surrounding earth. We have, in effect, a monochrome in which shades of red are substituted for black and white and in which, probably, the white is missing. There will be no depth or perspective in the picture. While such an example is extreme, many films approach it; blue mountain tops against a blue sky; green trees and green fields.

The various optic nerves discriminate as to the colors they will receive. If some of these nerves are strongly excited while others are not affected, all the available light from the screen concentrates on a few of them to tire them. The other nerves operate to offset that fatigue. Play a red spot on the screen for half a minute and watch it. Then remove the spot, leaving the screen white, and you will see a perfect image of that spot, but it will not be red; it will be a sea green color. This illusion is caused by the operation of the blue and green sensitive sections of the optic nerves which function to help out the red sections. However, had our red spot been surrounded by an approximately equal area of sea green, the nerves would have worked equally, and the sensation of strain would be missing after the experiment.

The remedy is balance. For each vivid splash of color, try to introduce an approximately equal area of a complementary color. The main colors and their complements are:

Yellow—Ultramarine blue
Orange—Ice blue
Red—Sea green
Violet—Leaf green

These are the eight principal colors, four of which—yellow, ultramarine blue, red and sea green—are now accepted as primary colors.

So, if Lucy must wear a bright red frock in the garden, let her stand before a dark green background. If the yellow screen is to be used in an indoor shot, dress Lucy in her blue dress. If she has not a blue dress, don't use the screen.

Harmony and balance are necessary, not only in individual shots but between adjacent shots. Most shots have what we may term a color value, the general hue of the picture as a whole. For example, a rural scene would run generally to green. A shot of snowclad mountain tops against the sky would run generally to blue. I recall a picture I saw recently, in which a number of shots of the Rockies gave the audience a distinct feeling of coldness. The next shot was a closeup of a putting green. Its color value was decidedly green. The following shot was a general view of the golf links, with the mountain tops as a background—half blue and half green. Had these two last mentioned shots been interchanged, the transition from blue to green would have been easier, and the effect would be more pleasant. Suppose, however, that the change had been from the sea to the shore. The sudden transition would have been between complementary colors—sea green to the yellow of the sand—and would have rested the eye.

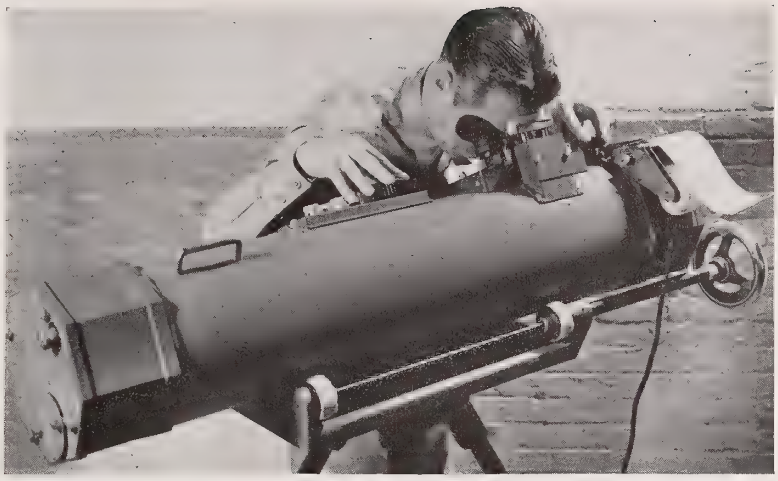
In the same film, a campfire shot was placed between daylight shots made in the woods. The red, following green, was not tiring on the eyes, but the campfire might have followed a remarkably fine sunset shot, both from a color and a dramatic viewpoint.

The second solution to our problem is almost fulfilled by Mark Twain's advice to a young man about to be married—"Don't." Don't use too much color. Dress Lucy in clothes of pastel or neutral shades and avoid the use of brilliantly colored backgrounds or accessories. Neutral tints of brown or gray are much more preferable to bright yellows, reds or greens. Watch for such color effects in the next Technicolor film you see. Keep highly polished furniture, brightly colored rugs, draperies or flowerbeds out of sight. Allow open fires to die down before you film them, so that the leaping flames will not offer too much color.

Here is Lucy again, for another example. She is to be filmed in a red dress, in two shots, as she admires the morning glories. The first, a long shot, has a color value of blue green, with a small portion of red in the center; this shot is followed by a closeup in which the red dress almost fills the screen. Again, there is an unpleasant shift in colors. Instead of the red dress, ask Lucy to wear a dress of pastel shade or of a neutral tint and transfer her admiration to white sweet peas, and the two shots will match without tiring the eyes. Incidentally, there is plenty of color in a white dress and white flowers.

Another danger point is the reddish tone of the hour or two preceding sunset or following the dawn. To the eye, this tone is not noticeable, as the transition from or to the whiter light of noon is gradual, but it is obvious when a shot taken in the middle of the day is adjacent to one taken early in the morning or just before sunset.

Balance of color can be obtained, by using complementary colors in the same or adjacent shots, by using pastel or neutral tints and avoiding highly colored backgrounds and by placing as adjacent shots those taken at about the same hour of the day.



• New dynamic stereoscopic trainer designed by the Eastman Kodak Company to teach soldiers the operation of range finders without the need of leaving the classroom.

NEWS OF THE INDUSTRY

New trainer The Eastman Kodak Company has designed and is now producing a new dynamic stereoscopic trainer which enables soldiers to learn the operations of range finders without leaving the classroom. These new trainers incorporate recent optical and mechanical developments and are the product of cooperative research involving Army Ordnance, the National Defense Research Committee and the Eastman Kodak Company.

In operating the stereoscopic trainer, the student looks into the eyepieces at an illuminated plane, ship, tank or other possible enemy target. By manipulating controls, the conditions under which the target can be seen can be varied. A plane can be shown as if held in the beam of an anti aircraft searchlight. The speed and path of the moving target can be varied to simulate actual battle maneuvering. The operator's job is to unite images and to keep them focused in the reticle of his instrument just as he will later do in real combat.

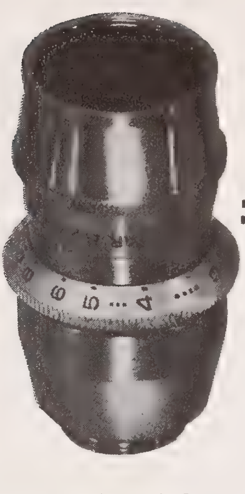
New aircraft slides The Society for Visual Education, Chicago, has made available five new silhouette slides of aircraft, which are to be added to the S.V.E. Aircraft Identification Kit released earlier this year. These slides are prepared by aviation experts on the staff of *Flying Magazine*, and each slide shows bottom, side and head on views of each aircraft. The new releases include Lockheed Hudson, Boeing Sea Ranger, Heinkel He-113, Heinkel He-115 and Fieseler Storch (Fi-156K).

The *Instructor's Manual*, to accompany the Aircraft Identification Kit, has been revised and brought up to date. It is available without charge to those who have purchased the kits, and it is furnished to others at twenty five cents a copy. Information can be obtained by writing to Society for Visual Education, 100 East Ohio Street, Chicago.

DuPont "E" The Parlin Photo Products Plant of E. I. DuPont de Nemours & Company was the thirty second DuPont plant to receive the Army-Navy productions award. The award was made by Lieutenant Colonel Chester Mueller, Ordnance Department, and was given primarily in recognition of achievement in producing basic material aiding in military aerial photography, map making and personnel training. Speakers at the award ceremony were G. A. Scanlan, general manager, photo products department; D. H. Kinloch, director of production; Charles Hess, representing the employees; and Colonel Mueller.

Post issues 6th catalog Post Pictures, 723 Seventh Avenue, New York City, has published the sixth edition of its catalog of 16mm. sound film releases. Several new Hal Roach features are listed, as well as many new Westerns, serials, travelogs, cartoons, educational and religious subjects and a variety of dramatic features and musical comedies. The catalog is obtainable free on request.

ASA announces The American Standards Association has just announced completion of a new standard on photographic speed and speed number (Z38.2.1.). The standard outlines a method for determining photographic speed and speed number for roll films, film packs and miniature camera films, and it may be obtained from the American Standards



You're Right
ON THE SPOT
with a
TELETAR

Telephoto lens
on your Movie Camera

You're right down at the finish-line to see your long shot nose out the favorite — you're out on the field watching sport history in the making — you're *there*, within close range of all the excitement when you use a TELETAR TELEPHOTO LENS on your movie camera.

Get a new thrill out of home-movies —get clearer, more brilliant shots in both black-and-white and color with this fine lens.

Available in focusing mount to fit 8mm. and 16mm. cameras such as Filmo, Cine-Kodak E, Keystone, Bolex, Victor, Revere.

FOR 8MM. CAMERAS
1½ inch F 3.5................$28.00
FOR 16MM. CAMERAS
2 inch F 3.5..................$32.50

Send for Circular
Adapters for various types of cameras $3.00 to $7.00

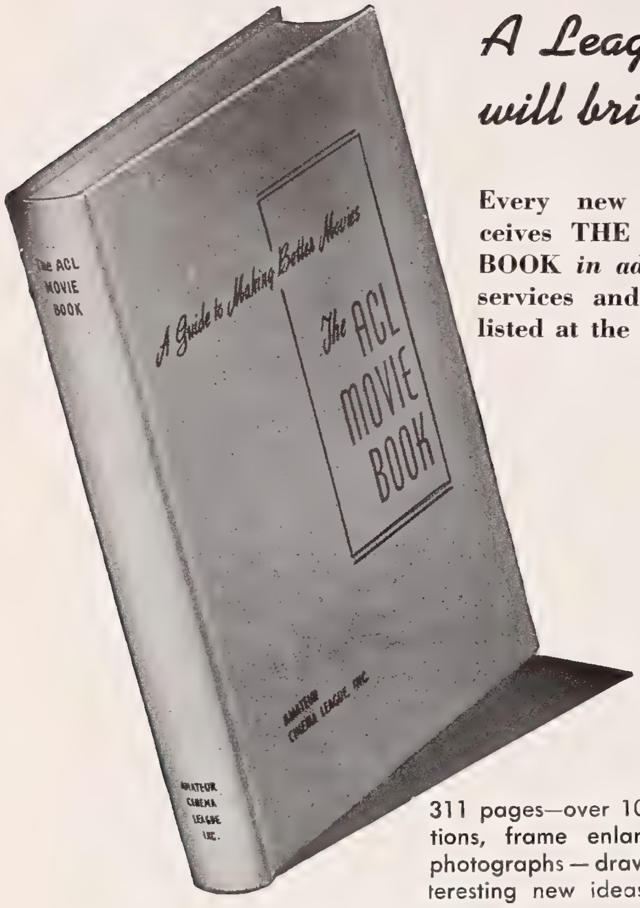
FILTERS AVAILABLE—$1.75 to $4.00
Please specify the type of mount when ordering

Willoughbys

32nd St., near 6th Av., N. Y. 1, N. Y.
World's Largest Camera Store
Built on Square Dealing
Established 1898

Give a League Membership as a Christmas Gift

A League membership is a welcome gift that will bring pleasure and service the year round



The ACL MOVIE BOOK
A Guide to Making Better Movies
The ACL MOVIE BOOK
Amateur Cinema League, Inc.
Amateur Cinema League Inc.

Every new Member receives THE ACL MOVIE BOOK *in addition* to the services and publications listed at the right.

311 pages—over 100 illustrations, frame enlargements—photographs — drawings — interesting new ideas — simply written — accurate — complete —full index.

The most complete and comprehensive book on amateur movie making. It was written by the staff of the Amateur Cinema League—compiled from their experience in serving thousands of movie makers for over fifteen years. It tells you what you want to know because it comes from the needs and questions of over 21,000 League members—every one a real movie maker. This valuable book is packed with information and it is simply written in an informal style. You will find it fascinating, and you may be sure that the information it contains is correct—IT'S AN ACL PUBLICATION.

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue, New York 17, N. Y. Date ....

Enclosed is my remittance for $5.00 made payable to Amateur Cinema League, Inc., for one year's membership dues. (This includes one year's subscription to MOVIE MAKERS at the special membership rate of $2.00, this amount being part of the $5.00 membership fee.) To *nonmembers,* subscription to MOVIE MAKERS is $3 in the United States and possessions; $3.50 in Canada; $3.50 in other countries.

The League membership is for:	My name and address are:
Name	Name ....
Street	Street ....
City	City ....
State	State ....
Country	Country ....

If you wish the League to send to the recipient of your gift a special card, notifying him that you have taken out a membership for him as a Christmas greeting, check here .. The card is sent to arrive a few days before Christmas. Dec. '43

★ **MOVIE MAKERS** . . . Membership includes a subscription to Movie Makers monthly, which covers every phase of amateur and practical filming. Each month there are articles for the beginner as well as for the experienced movie maker.

★ **Technical consulting service** . . . Any League member can put his movie making problems up to the technical consultant, and he will receive prompt, detailed service.

★ **Continuity and film planning service** . . . The continuity consultant will aid you in planning specific films by offering you continuity and treatment suggestions, ideas on editing and title wordings.

★ **Club service** . . . Those who wish to organize a club—either for the production of films or for the interchange of ideas between cameramen—will obtain full aid.

★ **Film review service** . . . You may send films to the League for criticism and review.

★ **Booklets and service sheets** . . . These are available to all members. Booklets are sent automatically, as published, to members who request them. Booklets now current are:

- Color filming—27 pages, *illustrated*
- Featuring the family—34 pages
- Lighting personal movies—37 pages, *illustrated*
- Films and filters—31 pages, *illustrated*
- Building a Dual Turntable—30 pages, *illustrated*
- Titling Technique—31 pages.

★ **Equipment service** . . . The League aids members in locating new equipment.

★ **Film Exchange** . . . A member may list his films for temporary loan among other members and will receive in return a list of films offered by other members.

★ **Special services** . . . in two important fields are available. Through the Film Review Chart a member can get particularly efficient criticism on his reels. By means of the Film Treatment Chart, a member may secure individually prepared film plans and continuity outlines. These charts are supplied on request to members only.

These indispensable filming aids cost only **Five dollars a year**

Association, 29 West 39th Street, New York City, at twenty five cents a copy.

Kodak promotions Albert F. Sulzer, vicepresident and director of Eastman Kodak Company, has recently been elected to the newly created post of vicechairman of the company's board of directors. At the same time, Dr. Albert K. Chapman, also a vicepresident, was elected as general manager of Kodak and also as a director; Myron J. Hayes, general manager of Camera Works and Hawk-Eye, was elected as vicepresident. James E. McGhee, general sales manager, Edward S. Farrow, production manager, and Ivar N. Hultman, assistant general manager of Kodak Park, were elected as assistant vicepresidents of the company. Messrs. Farrow and Hultman were elected as assistant general managers.

Filming an amateur diver

[Continued from page 465]

Alden tipped back the pail and exclaimed, "Dad! It works!"

Here was an incident from the life of my own son that should interest anybody in a movie, and, at the same time, a film of the event would make a treasured record of his achievement. I decided to put it in movies, little dreaming that the picture would land in the charmed circle of the 1942 Ten Best.

A script, like a blueprint to a builder, makes filming easy. Getting everything down on paper *first* is a must, if you are striving for results. One does not sit down and dash off a script. It requires thought and consideration; but it is real fun. Human interest, conflict and continuity are fundamental ingredients.

People—how they live and what they do—are the most interesting subjects that we can film. That is why a picture dealing with people, rather than with things, is generally most captivating.

Conflict is another essential component. Love against hate, good against evil, determination against opposition, to name a few, easily applied in some degree to movie making, will make a picture more interesting. Conflict was introduced almost at once in *Incident from Life* and continued in one way or another nearly to the peak of the climax. For example, Alden, absorbed in *Twenty Thousand Leagues Under the Sea*, opposed Mother's insistence that he go to bed immediately.

Time went on. Alden still read. Then Dad was appealed to and, against resistance, he marched his son off to bed. On the way home from the dump with the pail, the boys passed through a pasture, where a cow grazed. They were afraid of the animal, yet they must pass it. Here was conflict between fear and courage. Again, it would have been simple to picture Dad giving Alden money for the pump and hose; but how much more realistic and interesting it was to contrast ease against difficulty and to show how he worked for them.

A cohesive theme or central idea which unites the sequences of a motion picture into a whole is like a road which guides the traveler. This is the element of continuity. Since I had not assisted in any way in building my son's diving outfit, it seemed logical that a father might have kept a diary of the undertaking. I developed this thought. *Incident from Life* became the picturization of such a diary.

Entries in the diary, placed between sequences, became the thread of continuity. Each was filmed with fade in and fade out, so that the scenes would edit smoothly. Rather than show just what had been written, I filmed a pen in a hand actually inscribing the entries. Because Dad was shown at the very beginning of the picture, seated at a desk, followed immediately by a closeup of a pen in a hand, writing, the audience visualizes the whole scene of Dad sitting at a desk in front of a window, writing in the diary, everytime that they see only a closeup of the pen in his hand. After the first scene, Dad does not actually appear again until the very last shot in the film.

A film should have introduction, subject matter and climax. By way of introduction, I endeavored to capture the basis for Alden's inspiration and his determination to create his ingenious device. The picture was chiefly concerned with how he did it, and that constituted the subject matter. Details of the actual trial of the contraption provided the climax. The picture was divided into six sections. Each started with a fade in and ended with a fade out. The first section embraced the complete introduction. It set the locale and introduced the characters. The next section showed finding the pail in the dump and the difficulties encountered in getting it home. The next section presented details of how the pail was converted into a diving helmet and the conversation of the two boys as they worked at it. How Alden accumulated money enough to buy hose and pump and scenes of the boys assembling the equipment, to try it out on dry land, come next. Continuity inserts of the diary entries, which told facts that could not be filmed, such as Alden's age, Dad's thoughts and so on, were edited between these sequences.

The last section of the film embraced the climax. It covered the actual trial dive. Frequent cutbacks to Mother and Dad and Alden's pal, made progres-

★★★★ GOERZ ★★★★

"Goerz American"
CRAFTSMEN
are doing
their share—

The production line of "GOERZ AMERICAN" is formed by skilled men, who through painstaking work create high-grade photo-lenses and optical units for military instruments used by our armed forces,

on Land—
on the Sea—
in the Air—

These precise optical units are of the greatest importance to our armed forces, for without accurate military instruments for sighting, fire control and photographic aerial reconnaissance their fighting machinery would be of little value to them.

Optical science together with our craftsmen, doing their duty on the job in the production line, will hasten victory.

Our production is keyed to fill the requirements of our Government, and of others on orders with priority certificates. "GOERZ AMERICAN" lenses for civilian use will again be available after Victory.

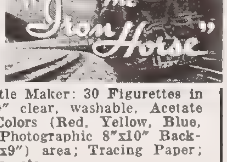
◀ To hasten Victory—
INVEST IN WAR BONDS ▶

C. P. GOERZ AMERICAN OPTICAL CO.
Office and Factory
317 East 34th Street New York 16, N. Y.

"Goerz American"
PRECISION OPTICS
since 1899

★★★★★★★★★★★★★★★★★ MM-12

STOP "APOLOGIZING"
FOR YOUR
MOVIE TITLES
This Christmas — BUY
A-to-Z COLOR
TITLE
OUTFIT... $6.50



Everything you need to make thousands of titles. No special skill required.
• It's easy . . . It's Fun •
Outfit includes: A-to-Z Title Maker: 30 Figurettes in Color; 10 sheets of 8"x10" clear, washable, Acetate Film; 6 jars of special Colors (Red, Yellow, Blue, Green, Black, White) 10 Photographic 8"x10" Backgrounds; Title Frame (7"x9") area; Tracing Paper; Brush; Simple Instructions, etc.
• SAMPLE TITLE KIT—FREE •
Send for your kit today—it's free
A-to-Z MOVIE ACCESSORIES
175 Fifth Ave. Dept. M-45 New York 10, N. Y.

sively shorter and shorter, heightened the interest. The scenes of the climax itself were edited as follows: (1) Alden is seen under water; (2) his pal, pumping, stops to swat a fly on his leg; (3) the pump slips out of his hand, falling off the wharf into the water; (4) Mother jumps up, excited; (this was the peak of the climax; the scene was made by starting the camera with background only; suddenly, Mother's anxious face bursts into the frame from below); (5) Dad jumps up; (6) Alden, under water (scenes now begin progressively to lengthen); (7) Alden's pal, unconcerned, retrieves the pump and continues as if nothing had happend; (8) Alden, still under; (9) Mother, with a sigh of relief, sits down again; (10) Dad starts for the wharf; (11) Alden now comes up and exclaims, "Dad! It works!"

There is as much fun in working out the details of a script as there is in filming or editing. And now there is another especially good reason for doing your movie making from a script. Film is scarce, and each of us must do his part to conserve it and to make the most efficient use of the supply that is still available. There is no better way to accomplish this than to write down, in advance, a list of the shots you want to make. The list can be very simple or as elaborate as you wish; but, in any event, make it. You will be surprised how much more effective the results will be. Every shot will count. You will save film . . . and, when you get to editing, your pile of deleted film will be small. Get the habit and enjoy all the pleasure there is in movie making.

Color your own titles

[Continued from page 466]

is used so that pure colors may be secured. Development must be very short, only approximately thirty to thirty five percent of the usual developing time being given. Developer formula D-16 works well. If the developer is freshly prepared, two minutes of development at sixty eight degrees F. should give the desired contrast.

Fixing and washing must be complete. The film need not be dried at this stage, but it should be placed in a five percent solution of formalin for fifteen minutes. This supplementary hardening is necessary, as the bleaching bath tends to soften the emulsion.

Transfer the film directly from the formalin bath to the bleaching solution. (All formulas will be found at the end of this article.) The bleaching bath works very rapidly; hence the rack should be kept in motion during the bleaching. About *fifteen seconds* will be sufficient time, provided the original black and white image was developed to the correct degree. Do not bleach more than one minute, or stained high lights may result.

When the action is complete and no trace of the original image remains, transfer the film to a five percent solution of sodium bisulphite, which will clear up all residual iodine stain, leaving only a faint, yellowish image.

The film should then be washed in two changes of water of about two minutes each. It is then immersed in the dye bath. Maximum color will be obtained in about twenty minutes. The rack should be agitated about every three minutes, but the film should not be lifted from the solution too often, or uneven dyeing will result. It is better to agitate the rack underneath the solution, turning the rack over only once, for example, after ten minutes of dyeing.

At the end of twenty minutes, wash the film in two changes of water of about one minute each, to remove excess dye, and place it in the alcohol clearing bath until the high lights are absolutely clear. Two minutes should be sufficient, after which the film may be rinsed once or twice; excess water is removed by passing a viscose sponge or soft chamois over both sides of the film, and the film is hung up to dry. If water droplets are left on the film at this stage, spots are bound to form.

The dyes will give the following colors directly—yellow, magenta and blue. Other colors are secured by redyeing; for instance, if green is desired, the film is first dyed for twenty minutes in the yellow dye, rinsed in two or three changes of water and placed in the blue dye for about twenty *seconds*, then washed and cleared as usual. Always dye first in the lighter colored solution to prevent contamination. Naturally, it is possible to secure the same result by mixing the dye solutions to the desired color and by dyeing in the single solution formed; but the former method is more flexible and does not require the storage of a number of odd colored solutions.

Following are some other colors.

Violet: Magenta solution—twenty minutes
Blue solution—two minutes
Orange: Yellow solution—twenty minutes
Magenta solution—forty seconds
Red: Yellow solution—three minutes
Magenta solution—twenty minutes

The foregoing timing is approximate only and it is intended merely as a guide. Different dye batches vary somewhat in both strength and color.

Two color titles may be made by using tinted base positive film. It is possible to tint the film by using acidic dyes, but better results will be secured by using the regular tinted base film. If you can find them in wartime conditions, several colors are available, such as "sunshine" (yellow), "firelight" (light orange brown), "inferno" (magenta), "purple haze" (violet), amber and so forth. Naturally, the tinted base will alter the color of the tone; blue toning on a yellow base will give a green, on a magenta base, a violet, and so on.

A word of caution—the warm colors of the spectrum are rather trying to the eyes when they are projected on a screen. Pure yellow, orange and (to a lesser degree) red titles should be used but sparingly. The most satisfactory colors for titles are the colder tones—violet, blue, green and the intermediate shades.

Formulas

Note: Of the many dyes tested, the following three were found to be satisfactory for this method.

Yellow: Auramine 0
Magenta: Rhodamine 6G
Blue: Methylene Blue 0

Malachite green B and Methyl violet 3B give excellent results for those who want a direct green or violet without double toning. The dyes are standard and can be purchased at any commercial dye dealer's, or at the larger photographic stores.

Positive Developer D-16

Metol	.3 grams
Sodium sulphite	40.0 grams
Hydroquinone	6.0 grams
Sodium carbonate (des.)	13.8 grams
Potassium bromide	.9 grams
Citric acid	.7 grams
Sodium bisulphite	1:5 grams
Water to make	1 liter

Supplementary hardening bath

Formalin	50 cc.
Water to make	1000 cc.

Iodine bleaching bath

Potassium iodide	50 grams
Water	100 cc.

Dissolve in the above solution:

Resublimed iodine flakes	15 grams
Glacial acetic acid	25 cc.
Water to make	1 liter

Bisulphite clearer

Sodium bisulphite	50 grams
Water to make	1 liter

Dye bath

Dye	4 grams
Water to make	1 liter

Just before use, add 25 cc. of ten percent acetic acid for each liter of dye bath. For Methyl violet 3B, use one and a half grams for a liter.

(The foregoing concentration should be adhered to, as it renders maximum color with clear high lights.)

Alcohol clearing bath
(To remove dye from high lights)

Denatured alcohol	250 cc.
Glacial acetic acid	50 cc.
Water to make	1 liter

Canadian Army Newsreel

As far as Movie Makers knows, the Canadian Army overseas has established the first army newsreel that is prepared by military personnel, that covers military incidents and that is produced for the exclusive use of the armed forces.

This pioneer cinematographic enterprise has, as one of its prime movers and executives, Lieutenant J. Alasdair Fraser, of the Canadian Army Film Unit, who is busy in London on this interesting assignment. In a recent letter to Movie Makers, Lieutenant Fraser writes:

"You have asked for a few details on the Film Unit and the type of work that we are doing. The Film Unit was formed about two years ago, to do several jobs. Of course, the chief one is to shoot battle pictures when Canadian troops go into action, but, besides that, we cover events for their news, training, library or historical value. Most of this material is shipped to Canada, to be used by the newsreels or the National Film Board. We have made technical films showing new and secret developments for the use of Canadian, British and American general staffs.

"Last October we started a monthly army newsreel. Its issues are 'one reelers,' and they are shown only to military audiences, because some of the material is censorable. They are distributed to Canadian troops both here and in Canada, to show the Army what the other fellow is doing. They have been very popular, so far, and we expect to turn one out every two weeks pretty soon.

"We cover all topics of general interest, such as big training exercises, ceremonial inspections and army sporting events, and we usually include an item in each reel, showing a little known army job being done by specialized units. There are generally between six and eight subjects in each issue.

"As far as we know, our army newsreel was the first of this type to be produced. The R.A.F. is now doing a similar reel once a month.

"All our stuff is shot on 35mm., and reduction sound prints are made on 16mm. for army distribution. This distribution is handled by the Auxiliary Services, who include our stuff with their regular film programs. We have made several theatrical shorts, which have been released throughout the world by the Ministry of Information. We hope to turn out more of these shortly.

"But, as I said earlier, our main job will be battle cinematography. We are just completing a reorganization which will give us a great many more cameramen and put us in a position to cover the job thoroughly. For field work our men are using Eyemos and lightweight tripods, carrying film in ammunition pouches. So far, the closest we have come to battle is a few near misses, while we were shooting battle training. Once, a recording session was held up during a raid, by the sound of a battery of anti aircraft guns right outside the studio.

"I am very glad that the League continues to be even in a better condition than you might have expected. It is good to see that its friends are standing by, even though filming is greatly curtailed. We all hope that it will not be long before we can get back to filming in a world of peace.

"The latest Movie Makers came yesterday, and I hope to be able to read it tonight."

Since Lieutenant Fraser's letter was received, a project similar to the Canadian Army's newsreel has been initiated in the United States. A series of United States Army "orientation films," called *The Army-Navy Screen Magazine*, is being produced. Two editions are released each month, for showing to Army, Navy and Marine Corps personnel, with the purpose of informing service men of service activities. Restricted material will be included, as no public showings are contemplated. The series is said to be, in no sense, a newsreel, or competitive to the commercial newsreels that are shown to the general public as well as to service men and women in the theatres of the United States armed forces. Production of this series is said to be in the hands of the Army Special Services, with the cooperation of the United States Army Signal Corps.

It is encouraging to know that the first army newsreel project has the advantage of the help of Lieutenant Fraser, who has long been a user of Amateur Cinema League service and who has developed his filming capacity in the hard way of practical experience that personal movie makers gain from having to undertake a picture and carry it right through to screening, by their own efforts.

KODACHROME—TECHNICOLOR

An increasing number of 16mm. Kodachrome subjects are being enlarged to 35mm. Technicolor for use on the theatrical screen as "shorts." Results are acceptable, surpassing all but the best professional Technicolor filmed directly on 35mm. Some sharpness and definition are lost in the "blow up."

SLIDES *You'll Enjoy Again and Again*

Choose Now from the

S.V.E. LIBRARY OF KODACHROMES

The above black-and-white picture gives only an inkling of the exquisite beauty of the actual slides with their vivid natural colors. Each is a masterpiece of fine color photography. More than 15,000 subjects. National Parks, Flowers, Birds, Foreign Lands, etc. 50¢ per slide. Sets of 5 slides with 5 S.V.E. Glass Slide Binders (at no extra cost) $2.50 per set. See S.V.E. 2" x 2" color slides at your dealer's! Write today for FREE circular!

SOCIETY FOR VISUAL EDUCATION, INC.
Dept. 12 M.M. 100 East Ohio St., Chicago 11, Illinois

4 CLASSICS
LIMITED EDITIONS
NEW SOUND KODACHROME 16 MM **FILM**
For Schools, Theatres and Roadshowmen

FLOWER WALTZ
Tschaikowsky's glorious music COMES TO LIFE in breath-taking color, as background for pictorial tour through N. Y. Botanical Gardens. Composer's BEAUTY WALTZ and WALTZ OF FLOWERS in this short. 400 ft. **$88**

JEFFERSON & MONROE
An inspiring film — FAMOUS AMERICAN SERIES — revealing hitherto unknown architectural talents of former presidents. Introduces also Monroe & James Madison. In full color. 400 ft. **$78**

LOBSTER HARVEST
Rugged Maine Coast setting with vibrant, stirring musical score as background for fascinating visit with hardy lobster catching! Perilous work, near craggy rocks, defying mountainous waves. 800 ft. **$128**

TOWN CRIER OF 1640
Provincetown today—as it was in Pilgrims' days, with Town Crier strolling quaint streets nightly. Reproduces folklore preserved by descendants of original settlers, including colorful dances! 400 ft. **$78**

Castle and Official Films—Sale and Rental.
Nationwide Sound-Silent Rental Service

MOGULL'S
69 W. 48th St.
(Radio City)
New York, 19, N. Y.

TRADE **FIBERBILT** MARK
SHIPPING CASE

WE DO OUR BEST TO SERVE OUR COUNTRY FIRST— AND SERVE YOU BEST THAT WAY.

FIBERBILT CASE CO.
40 WEST 17th ST. NEW YORK CITY

Why movies move

[Continued from page 473]

British, I do not intend to enter into an argument about the invention of the cinematograph; the French lay claim to it too!) It has persisted because of the perfection of its movement and its ability to stand up to the wear and tear of professional theatre work.

Instead of a claw, a four frame sprocket is located below the gate, and the film is passed partially around it. The cross is mounted on the same shaft as is the sprocket, and it is shown to the left in the diagrams, Figs. 1 to 4. To the right is a disc carrying the shift pin. In Fig. 1, the cross is at rest, and it will be noted that it is locked in position by the inner locking disc which forms part of the main disc carrying the pin. In Fig. 2, the disc has rotated, and the shift pin is about to enter the slot in the cross. Note that it enters the slot *tangentially* and therefore without shock. As the disc rotates at uniform speed, the cross commences to turn with a uniform acceleration up to the position of maximum speed shown in Fig. 3. From there, the rotation of the cross is uniformly retarded until it comes to rest as the shift pin leaves the slot tangentially—Fig. 4. As the cross has been rotated through ninety degrees, the four frame sprocket will have made a quarter revolution and, consequently, one frame will have been drawn through the gate.

A glance at the diagram, Fig. 5, will also show that this movement has been accomplish during the quarter revolution of the shift pin disc. This fact gives a four to one ratio, as demanded by a projector mechanism. As the teeth of the four frame sprocket are in constant mesh with the sprocket holes in the film, the question of shock, as applied to the entry and exit of a claw, does not apply. The movement complies exactly with the ideal; as the cross and disc are usually run in an oil bath, the mechanism is the most robust and reliable known. Hence its universal application to projectors in the professional motion picture theatre.

There is just this fact to bear in mind; the parts must be made to precision limits. Any inaccuracy, either in the four frame sprocket or the cross, will lead to a four frame "shake" on the screen. As we shall see, claw movements are less susceptible to small inaccuracies, and this factor, together with the questions of weight and the too rapid shift ratio, excludes the cross from camera mechanisms. While the same factor may have some bearing on its absence from the substandard field, there is another feature which rules it right out.

A four frame 35mm. sprocket is approximately one inch in diameter, so that a 16mm. sprocket will be less than half an inch in diameter, and an 8mm. sprocket would have watch like dimensions. The film can be made to lie around the face of the large sprocket without undue stress; but the curve would be too sharp in the case of the 16mm. sprocket and impossibly sharp around the 8mm. In addition, 35mm. film is provided with four sprocket holes a frame on each side of the film, and adequate meshing is insured, as may be seen in Fig. 6. Because 16mm. film has only one sprocket hole for each frame, it might take up the position shown in Fig. 7, in which neither hole is properly engaged with the corresponding teeth.

The immediate reaction to this argument is to ask why a larger sprocket may not be used; for example, why not use an eight frame sprocket in conjunction with an eight point star? Mechanically, the arrangement shown in Fig. 8 is perfectly feasible, and no great difficulty would be experienced in manufacturing the parts in a modern machine shop. The snag is that the efficiency of the shift ratio is reduced. An inspection of Fig. 8a will disclose the fact that it takes three eighths of a revolution of the shift pin disc to move the star around one point. The shift ratio is reduced to one of eight to three, and we have lost one of the principal advantages of the four point cross. One cannot always "scale" nature, and for 16mm. and 8mm. film there are other mechanisms which may be employed. So let us leave the cross to continue its arduous duties in the professional motion picture world and return to a closer examination of the claw.

Details of the various types will form the subject of another article in this series. For the moment, let us study the "in, down and out" action very closely, forgetting for the present the elementary requirements of acceleration and retardation.

In Fig. 9, we have a section of film taken through the line of the sprocket holes. The claw is shown at the top of its stroke, fully entered and just touching the lower edge of the sprocket hole in the film. It is also seen to occupy the same position relative to the film at the end of its downward stroke; that is, after having drawn one frame through the gate. In this case, it will be clear that the stroke of the claw is exactly the same as the distance between the centers (or edges) of the sprocket holes in the film.

Hail, King of presents!

Now turn to Fig. 10. The claw completes its stroke and ends up in exactly the same position as it did in Fig. 9, but this time it is made to clear the edge of the upper sprocket hole, and the stroke is therefore a shade longer than the distance between sprocket hole centers. Yet it will be clear that it must travel downward a short distance, to bear on the edge of the sprocket hole before it has any action on the film. The action will then be the same as in Fig. 9. Thus, within certain limits, the *effective* stroke of the claw will be equal to the distance between the sprocket hole centers, irrespective of what its actual mechanical stroke may be. To put it another way, the accuracy of the film movement is dependent upon the accuracy of the punching of the sprocket holes and *not* (within certain limits) *upon the accuracy of the claw movement.* This is an extremely important point.

Only one condition must be fulfilled; the claw must always complete its stroke to exactly the same point. The drag imposed by the film will take out all backlash, and this condition is usually fulfilled automatically. In any case, it is an easy matter to fit a stop ("S," Fig. 10) which will make certain of it, and this device is occasionally found in some cameras.

Now just what does this important point mean? We have already stated that the accuracy of the sprocket hole punching may be taken for granted. Therefore, within limits, a worn claw movement will produce perfectly accurate results, as will a claw carefully made, but not made to extreme precision limits. While the punching machine in the manufacturer's factory may cost several thousand dollars, the less exacting requirements of the camera claw make mass produced cameras a practical possibility, bringing the price down to suit the size of the amateur's pocket. The purchase of used equipment may be made without the fear of "unsteady" pictures. In fact, it is even desirable to make the stroke of the claw slightly greater than the distance between sprocket holes, to enable it to enter clear of the film, without shock. The reason for the predominance of the claw in substandard equipment and 35mm. *cameras* will now be appreciated.

While the Maltese cross does not possess these particular advantages, in addition to those we have already pointed out, it is capable of dealing satisfactorily with worn film. The single prong claw does not show up too well on this point. However, by providing two or more prongs, either side by side or in tandem, the claw can be made to negotiate worn film satisfactorily, and it is in this form that it is usually found in substandard projectors.

OUR CLUB FILMED THE "Y"

IT WAS a large order that the Cinema Club of Passaic, N. J., accepted when it set about filming the many activities of Passaic's Y.M.C.A.

The purpose of the picture was twofold— to interest boys' groups in association membership and to acquaint civic clubs and church organizations with all the activities of the "Y". Here was no easy task in limited footage, for Passaic has a fine and elaborate Y.M.C.A., with dozens of different departments. Nevertheless, our club relished the assignment, for it offered a chance to be of real service, while it added to our filming experience.

We set up committees of scenarists, directors, cameramen, lighting men, title makers, editors and splicers. The scenarists listed all activities, wrote a scenario with titles, assigned an approximate footage to each and made a time schedule, so that from two to four class groups could be covered each time we met for filming.

While some footage was of necessity allotted to the building exterior, to scenes of men and boys entering, to the library, dormitory accommodations, discussion groups, community sings and to the stamp collectors' club, most of the film was devoted to the physical and body building activities, because these furnished more interesting action and made a more striking picture.

In actual shooting, we found that five was an effective working force—a director, a cameraman with an assistant checking exposure and two men operating lights. For lighting equipment, we assembled two No. 4 flood lamps, twelve No. 2's, two 100 foot extensions, eight nine foot extension cords and extra fuses, just to be ready—and fuses burned out a number of times.

We could have used many more lights in the high ceilinged rooms. It is almost impossible to get too many. Certainly we could not have succeeded with fewer.

Incidentally, in shooting a closeup of a page of rare foreign stamps in the stamp collectors' club, we learned a valuable lesson. We used two No. 2 flood bulbs at close range and, as a result of the intense heat, the stamps curled up. More lights placed a little further away would have avoided this incident.

Pictures of wrestling, medicine ball, weight lifting and boxing were taken on the outdoor roof gymnasium in the daytime, and they presented no complications. But the indoor gymnasium and swimming pool pictures had their difficulties. An exposure meter soon told us that our lights were insufficient to light areas large enough to show an entire gymnasium class. So, we centered our

16mm. scenes by Cinema Club of Passaic

We used footage mostly for action scenes like these that you see here

OUTSTANDING PRODUCTIONS
IN 16MM SOUND
FOR PARTICULAR AUDIENCES

MOONLIGHT SONATA
Starring Paderewski. Charming romance highlighted with Paderewski's magnificent rendition of matchless music.

ELEPHANT BOY
Starring Sabu. Share the amazing adventures of a boy who was the only mortal to see a giant herd of elephants dance.

MELODY FOR THREE
Late Dr. Christian picture, starring Jean Hersholt and Fay Wray. A heart-warming story with magnificent musical background.

OF MICE AND MEN
Steinbeck's famous story dramatizing the struggles of migratory farm workers, played by Burgess Meredith, Betty Field, and Lon Chaney Jr.

AND HUNDREDS OF OTHER TITLES.

Send for our complete catalogs.
SHADOW ARTS STUDIO
FILM RENTAL LIBRARY
1036 Chorro St., San Luis Obispo, Calif.

16mm SOUND on film
Recording Studio and Editing Facilities
BERNDT-MAURER RECORDER
GEO. W. COLBURN LABORATORY
995-M Merchandise Mart Chicago

38 ONE REEL COMEDIES IN 16MM SOUND
BOB HOPE, JOE E. BROWN, BING CROSBY, AL JOLSON, JACK BENNY AND OTHER STARS
List Price $20 Each—Dealer Discount
COMEDY HOUSE
130 W. 46th St. New York, N. Y.

DISTINCTIVE EXPERT
TITLES and EDITING
For the Amateur and Professional
16 mm. — 8 mm.
Black & White and Kodachrome
Write for our illustrated catalog
STAHL
EDITING AND TITLING SERVICE
33 West 42 St. New York, N. Y.

SERVICE & REPAIR
On All Motion Picture Equipment
WORLD FILM ENTERPRISES
630 NINTH AVENUE NEW YORK, N. Y.
Film Center Bldg.
between 44th & 45th Sts.
CI-6-0445

SKIBO PRODUCTIONS
Outstanding 16mm Sound Shorts
DAY DREAMS
A DELIGHTFUL CHRISTMAS FANTASY ABOUT A CHILD AND HER TOYS.
A SKIBO SHORT
One Reel Sound Releases
Write for Free Catalog
★ SKIBO ★
PRODUCTIONS, INC.
130 W. 46th Street
New York N. Y.

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS SAYS: Still available, good guaranteed cine equipment! Excel Reversal film, 8mm.-16mm. Order as many as you like. 8mm. Ortho Reversal Outdoor including process, $2.00; 8mm. Super Excel Panchro, high speed, $2.50; 16mm. Ortho Reversal Outdoor including process, $4.00; 16mm. Super Excel Panchro, high speed, $6.40. USED 16mm. CAMERAS: DeVry 16mm. *f*/3.5 lens, 100 ft. capacity, $24.50; Cine-Kodak BB *f*/3.5 lens, 50 ft. capacity, $31.50; Keystone A-7, *f*/2.7 lens, $45.00; Cine-Kodak A, hand crank, *f*/3.5 lens, $50.00; Filmo 75, Cooke, *f*/3.5 lens, $57.50; Filmo 70 A Cooke *f*/3.5 with case, $59.50; Simplex Magazine Kodak *f*/1.9 focusing with case, $87.50; Filmo Magazine Model 121 Cooke *f*/3.5 with case, $87.50; Victor 4, Signal Corps model, 17mm. Wollensak *f*/2.7, 1" Cooke *f*/1.8, 2" Cooke *f*/3.5 and case, $286.00; Filmo 70 DA, brown, 1" Wollensak *f*/1.5, 4" Wollensak *f*/3.5, 3¾" T.H.C. *f*/3.3, with case, $385.00; Filmo 70 DA, brown, hand crank rewind, frame counter, 1" Cooke *f*/1.5, 17mm. *f*/2.7 wide angle, 4" Wollensak *f*/4.5, case, $408.50. USED 8mm. CAMERAS: Keystone 8 with *f*/2.7 Eveready case, $44.50; 8mm. Ditmar with Berthiot *f*/1.8 lens, uses Kodak film, $115.00; Bolex 8, latest, with 13mm. Wollensak *f*/1.9 in focusing, 1" Teletar *f*/3.5 in focusing, 1½" Wollensak tele, *f*/3.5 in focusing, with case, $297.50. PROJECTOR BARGAIN: New 16mm. DeVry Model GTM with 300 watt lamp and deluxe case, $57.50. PROJECTION LENS BARGAINS: 15mm. Bell & Howell extreme wide angle projection lens *f*/2.1, $12.00; 2" Wollensak Sunray, *f*/1.6 projection lens, $18.50; 4" Bell & Howell Increlite *f*/2.8. $22.50; Extension tube outfit for Magazine 8 Model 90, $26.05; Extension tube outfit for 16mm. Cine Magazine, $29.35. 16mm. Craig, Jr. Projecto-Editor, with rewinds and splicers, $23.50. In stock: New Bolex 8 cameras, less lens, $200.00. Deluxe case, $35.00. Lens prices on request. We buy 'em, sell 'em and trade 'em. Complete stocks of new cine equipment all makes. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ CINE SPECIAL—in process of conversion for 400 foot magazines and type C lenses; with 400 foot magazine and 1" *f*/1.9 lens, $385.00. Auricon synchronous motor, $125.00. FILM ASSOCIATES CO., Dayton 9, Ohio.

■ CINE Special; case, 2½" telephoto, adapter; extra 100 ft. magazine; W. A. lens, adapter; Ampro projector; 36x48 screen; 16mm. Kodascope editor, case; tripod; filters; Leitz Fokos Finder; 16mm. reels, cans; two No. 2 reflectors, stands; three No. 2 bulbs; Kodak Portrait lens, 3 Series V; 12 reel 16mm. Ejecto case. All excellent condition. KENNETH S. NOYES, 18 E. 48th St., N.Y.C.

■ FOR SALE: NEW—Bolex 16 Perfex and Revere cameras at list and a few used 16 cameras, library film—8 and 16, tripods, screens, spot and flood lights and other accessories at 1/3 off list. No catalog, ask for what you want. CAMERA SHOP, Frankfort, Indiana.

■ LARGE selection 16mm. sound-silent projectors, cameras and films. Write for list. ZENITH, 308 W. 44th St., New York City.

EQUIPMENT WANTED

■ WANTED: 16mm. sound & talking films; send list, prices. C. REED, 7418 3rd Ave., Brooklyn, N. Y.

■ SILENT 8-16mm. sound projectors; highest prices paid. Film rental library. MOGULL'S, 69 W. 48th St., New York 19.

■ WILL pay your price for 3 inch B & H Viewfinder for 16mm. Filmo; also wide angle lens with viewfinder. C. F. KEARNEY, P. O., "C," Box 203, Grand Rapids, Mich.

FILMS FOR RENTAL OR SALE

■ CASTLE Films for sale; 8mm-16mm. silent and sound; complete stock; orders shipped day received by STANLEY-WINTHROP'S, 5-7 Revere Rd., Quincy, Mass.

■ RENT home movies by the week. 8mm.-16mm. All subjects; catalogs; as low as 35c per reel. DAYTON FILM RENTAL, 2227 Hepburn, Dayton, Ohio.

■ LOOK! "THE World's Greatest of All Passion Plays." In 8mm., 16mm. and 35mm. Sound or silent. Specify, rent or purchase. Superior to OBERAMMERGAU Play. HEMENWAY FILM CO., 33 B Melrose St., Boston 11, Mass.

■ WORLD'S greatest 16mm. sound on film shorts, big name bands and stars, extremely low price of $7.50. Send for lists. MULTIPRISES, Box 1125, Waterbury, Conn.

■ 8-16MM. film subjects—black and white and color; sound or silent. Largest selection ever compiled, 75¢ to $100.00. Write for new DeLuxe catalog, profusely illustrated! 25¢ (coin or stamps) refunded first purchase. HOLLYWOOD MOVIE SUPPLY, Drawer 870, Hollywood, Calif.

■ 8MM. RENTALS. Sales; exchanges; trade-ins. All latest releases. New and used prints. RIEDEL FILMS, Dept. MM-1243, 3207 Joslyn Rd., Cleveland 11, Ohio.

■ SALE: Privately owned 16mm. silent films; perfect condition. 400 foot reels. New York World's Fair; Harry Langdon comedy, His Marriage Wow; Sport Parade (Football 1940); Castle Film "See" interesting subjects; 200 foot reel, The Alps and Rural Ireland (Pictorial). All subjects $6.00 each. Will be mailed on receipt of check. F. L. HOLMAN, Box C, Merchantville, N. J.

FILMS FOR EXCHANGE

■ EXCHANGE, Silent & sound pictures, also used sound features for sale, very reasonable. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn 21, N. Y.

■ BUY MORE WAR BONDS and yet enjoy BETTER FILMS, by adopting our inexpensive exchange plan; silent pictures, $1.00 reel; sound, $2.00. Also sell. Free catalogue. Send for Victory Bulletin on SELECTED SOUND programs, reasonable rentals. BETTER FILMS, 742 New Lots Ave., Brooklyn 7, N. Y.

■ 8MM.-16MM. sound and silent films bought, sold, exchanged. Bargains always. Send for exchange plan. MULTIPRISES, Box 1125, Waterbury, Conn.

TRADING OFFERS

■ TARGET pistols, revolvers, automatics, accepted in trade on all types of photographic equipment. NATIONAL CAMERA EXCHANGE, Established 1914, 86 So. Sixth St., Minneapolis, Minn.

DRESS UP YOUR FILMS
With the ACL Leader

THE FINISHING TOUCH IN a well edited and well titled film is the attractive and interesting introduction and end title that together make up the current ACL leader.
This ACL film badge of membership is a movie itself — it's animated, both leader and trailer.

League leaders are given free to every member when he renews his membership. They are offered to ACL members at the following prices:
8mm........................50c
16mm........................60c

AMATEUR CINEMA LEAGUE, INC.
420 Lexington Avenue
New York 17. N. Y.

lighting on a comparatively small area, with one or two typical subjects in the foreground and with ten or twelve others visible, but fading into the background.

All action was rehearsed briefly two or three times, to accustom camera shy subjects and to restrain those who wanted to stare into the camera.

The swimming pool gave us something unexpected. After rehearsing dives, we pressed the light buttons, registered the exposure and called, "Action!" We got it, but the wrong kind. The divers, putting a little extra "zip" into their work, sent a spray of water against the hot flood bulbs. With loud reports, they broke into thousands of pieces. Not only did our picture taking end for that session, but the pool had to be drained and the fine glass cleaned out, before it could be used again.

To avoid a similar mishap, we placed our lights in the balcony, on the next attempt. But, with the much greater distance from our subjects, it was difficult to get a concentration of light. However, this time, we were shooting on a Saturday afternoon and some daylight was streaming through from the end of the pool. Although we were using Type A Kodachrome, the pictures are excellent, the white bodies of the divers and the white spray being more vivid because of the darkness of the water.

The titlers did their work while the filming of the picture was in progress. Three days after the final reel was returned from processing, the editing and splicing were completed, and everything was ready for the annual dinner of the "Y" where the picture had its première.

Simple cartoons

[Continued from page 472]

modeling clay and then to draw it. By using modeling clay, I can bend the arms or legs of the figure and thus more easily sketch the successive poses for the in between drawings. Jointed toy figures offer a similar model for animation drawings.

Your own movies are your next source of information about making animated drawings. Thread the projector with a short film of people walking about or doing things that you might want to sketch or, better, take a few feet of film for the special purpose of studying the movements of a person's limbs.

Set up your camera and get a friend to walk two steps toward the camera and then to turn around. Then bring the camera closer and ask him to turn around again very slowly. Film the whole action at a speed of thirty two or, better, sixty four frames a second.

When you screen the shots, project them on a piece of white paper, nine by twelve inches in size, which you have tacked to the wall. First project the image as a "still" and, with a soft pencil, outline the contours of the figure on the paper. Then turn the projector knob to bring the next frames of film into the gate. Change the paper and make a second drawing. (Bring the second frame into the gate, if you shot at thirty two frames a second, or the fourth frame, if you shot at sixty four frames a second.)

These successive drawings will give you the best possible key to the natural movements of human beings. You can follow the same procedure with scenes of animals at the zoo or of shots of moving machinery.

Another method of producing successive drawings from a model is illustrated in the mannikin, shown in Fig. 4. The jointed model that is illustrated is six inches high and it was cut out of white cardboard. The separate sections were assembled by means of small wire shanks, which can be obtained at an office supply store. The model can be placed flat on a table, and the limbs can be moved at will. Place a piece of tracing paper over the figure, and you can trace separate drawings of the successive stages of motion of the limbs.

You need not design your own mannikin, for you can trace the outline of a figure in an illustration or the outline of a paper doll. Transfer the tracing to the cardboard and simply cut out the figure.

Your first animation efforts may seem crude, but, if you stick to it, you can produce entirely satisfactory brief cartoons. Certainly you can animate well enough to show parts of moving machinery in outline or to present moving graphs and charts.

If you need an animated outline drawing of a portion of a machine in motion, you will find it very helpful to use the method of filming the machine first and then of preparing the drawings with the aid of the projected images of the successive frames.

Practical films

[Continued from page 461]

with the microphone. The Filmosound which reproduces the music track is demountable, so that music or motion pictures can be projected in barracks, or the unit may be used for a public address system wherever power is available. Four Jensen speakers mounted on the roof of the sound truck allow a greater sound travel than is obtained with a band marching at troop level. Complete with all equipment, the mobile unit is delivered at approximately the same cost as a full set of band instruments—and two men can operate the unit. Power from six volt direct current storage batteries is converted to alternating current by means of a vibratory converter; the alternating current power operates the Filmosound unit; the latter provides preamplification; sound is further amplified before reaching the Jensen speaker.

UNIT LOAD

Willard Pictures, now located at 45 West 45th Street, New York City, has recently completed the second 16mm. sound film in the material handling series which this firm is producing for the United States Navy. *The Unit Load* is the title of this release, which will be shown not only to employees in Naval supply depots, but also to manufacturers who are supplying material to the Navy.

The film gives a detailed picture of the unit load technique, and it is hoped that screenings of the picture will increase the use of this system wherever Naval supplies are handled.

Amateur clubs

[Continued from page 467]

John Kibar; *Fishing Trip in Canada*, by Herb Hoffert.

Racine to Kenosha to Rockford

Three days after *this*, on October 30, five members of the Ra-Cine Club traveled down to Kenosha, to judge the anunal contest films of the Kenosha Movie Makers Club, a third member of this peripatetic fraternity. It has not been disclosed which filmers in the Kenosha group won the awards, but, on November 6, less than a week later, almost the entire membership shoved off for a visit with the Rockford Movie Makers, ACL, in Illinois. There, in the Hotel Faust, Kenosha displayed *Quail Hunting in South Carolina*, by Charles W. Allen, ACL; *The 22nd Letter*, by Lewis P. Rasmussen, ACL; *Shore Leave in Kenosha*, a club production, and *Jewels of the Sea*, by W. W. Vincent, jr., ACL, a 1943 Ten Best award winner in this number of MOVIE MAKERS. This safari—which seems to have been accompanied also by a number of Ra-Cine enthusiasts—was in return of a similar courtesy last June, when Rockford's membership journeyed up to Kenosha.

Racine & Kenosha to Milwaukee

Finally, as you read this, members of the Ra-Cine Club, the Kenosha Movie Makers and the Amateur Motion Picture Society of Milwaukee *should* be back at their regular jobs, following a joint party and dance held in Milwaukee's Hotel Ambassador, on November 27. Although we are writing this before the event, it is probably safe to say that a delegation from Rockford blew in at the last moment. . . . Did we miss anything, fellows?

There's a
POT O' GOLD
waiting for you
when you play
POT O' GOLD
Featuring
JAMES STEWART
PAULETTE GODDARD
Horace Heidt, his Musical Knights and his Orchestra and Charles Winninger.
6 SONG HITS
The last United Artists feature (1941) offered in 16mm. Running time 86 minutes. Prints leased to January 1, 1948. Available January 1, 1944.
PRICE $1,000 per print
Library discount.
ASTOR PICTURES CORP.
130 W. 46th St., New York 19, N. Y.

SOUND ON FILM
Rent—Exchange—Sale
USED SOUND FEATURES FOR SALE REASONABLE
CINE CLASSIC LIBRARY
1041 Jefferson Ave. Brooklyn 21, N. Y.

BASS pays CASH!
for your Camera and Equipment
BASS

If not satisfied we return your camera prepaid.
Write Dept. C.
Bass Camera Co.
179 W. MADISON ST.,
CHICAGO 2, ILL.

16mm Movies **HASELTON** 2 x 2 Slides
16mm Kodachrome, any length, at 18c ft. (originals): Yosemite, The Blooming Desert, San Francisco, Alaska, Canadian Rockies, Waterton Lakes. "The Canadian Rockies," 400 ft., with titles, $50.00. The last Pasadena Rose Parade, 120 ft., $18.00. (A few prints of the 200 ft. Rose Parade, $30.00.) Grab-Bag: 16mm Kodachrome scenes, 100 ft., $9.00. Also 16mm black & white subjects. Send for list. 2 x 2 Kodaslides, 50c each.
Guy D. Haselton, 7936 Santa Monica Blvd., Hollywood 46

PROTECTION FOR MOVIE FILM against WEAR . . . OIL WATER CLIMATE SCRATCHES FINGER-MARKS
VAPORATE
PEERLESS FILM TREATMENT
ONE TREATMENT LASTS THE LIFE OF THE FILM
VAPORATE CO., INC.
130 W. 46th St.
New York City
BELL & HOWELL CO.
1801 Larchmont, Chicago
716 N. Labrea, Hollywood

Films in Philadelphia Meeting in Westminster Hall of the Witherspoon Building, members of the Philadelphia Cinema Club have seen a number of varied film programs at recent fall meetings. These include *Back to the Soil*, 1942 Ten Best award winner by George Mesaros, ACL; *Lenses and Their Uses* and *Filters and Their Use*, from the Harmon Foundation series; *South of the Border*, the Walt Disney 16mm. sound Kodachrome for the Coordinator of Inter-American Affairs; *Gloucester*, by Francis M. Hirst, ACL. Mr. Hirst accompanied his picture with a talk on *The Search for Beauty*, while Herbert E. Moore discussed the filter principles set forth in the Harmon opus. A unique feature of one of these meetings was the presentation, by Everett H. Bickley, of his so called "swing mount" principle for obtaining third dimensional motion pictures.

WSAC dines Members and guests of the Washington Society of Amateur Cinematographers, ACL, gathered recently in The Studio of the capital's Hotel Fairfax for their annual dinner meeting. Lieutenant Herbert H. Johnson, formerly of the Eastman Kodak Company and now in the Army's "V" Mail service, was the guest of honor. He presented his 16mm. sound Kodachrome version of the New York World's Fair, produced during the summers he represented the Kodak company at that exhibition. At an earlier regular meeting, William Kneppel screened for members of WSAC his 16mm. Kodachrome studies, *The Old Canal, Rock Creek Park* and *Flowers of Washington*. Augustus Bodwell has recently been appointed vicepresident of the club by John T. Chedester, president.

8-16's elect Meeting in the Funfield Recreation Center, members of The 8-16 Movie Club of Philadelphia, ACL, have elected new officers for the current club season as follows: William J. Bornmann, president; Leonard O. Bauer, ACL, vicepresident; John Hendricks, secretary; William Masters, treasurer; William Pilgermayer and Leon Merrow, directors.

Brooklyn moves New headquarters for the Brooklyn Amateur Cinema Club, ACL, have been established in the American Labor Party Hall, 1218 Union Street, where alternate Wednesday night meetings will be held until further notice. Officers for the current club season have been announced by this veteran Long Island group as follows: Horace M. Guthman, ACL, president; Charles H. Benjamin, ACL, vicepresident; Francis S. Sinclaire, ACL, treasurer; Ethel Pashinsky, secretary. The club has recently set up a standing Film Clinic committee, headed by Martin Sternberg, ACL, and including Herbert Erles, ACL, Arthur Gross, ACL, and the Messrs. Gittell, Hellman and Schertzer.

Sound for S. F. A second discussion and demonstration of his system of sound recording on magnetized wire was presented recently by A. O. Olson before members of the Cinema Club of San Francisco, gathered in the Defender's Room of the Women's City Club. Mr. Olson illustrated his points with a screening of his 8mm. color film, *Come to the Fair*. On the same program, K. A. Messerole, also a previous guest of the club, presented a 16mm. monochrome record, *Travelog of the Philippines*, produced in 1933. Louis Perrin, ACL, has been appointed chairman of a committee to locate a meeting place offering more convenient dining facilities than do the club's present quarters.

Metro meets weekly The Metro Movie Club, of Chicago, has gotten off to a good start on its series of weekly meetings at the River Park Field House with the following programs: *Mexico*, by Harold Wright, ACL; *8mm. Night*, by Harold O. Schmidt; *Down North*, by Charles Lantz, of the neighboring South Side Cinema Club; *In The Heart of Scenic Grandeur*, by Dr. C. A. Cameron; *Last of the Old West*, by Joe Ott. Members have also enjoyed a club Hallowe'en party.

Seen in Schenectady Home-made titlers, viewers, faders, parallax correctors and film slitters were among the objects of exhibit at a recent Gadget Night program, staged by the Cine Group of the Schenectady Photographic Society, ACL. H. H. Bixler, ACL, H. M. Jacobs, F. M. Spoonagle, C. H. Steenstrup and H. M. Webber were among the exhibitors. *Javelina With Bows*, a 500 foot, 16mm. Kodachrome record of boar hunting with bow and arrow in Arizona, by Tom Imler, jr., rounded out the meeting. *Composition in Movies* was discussed and demonstrated at a later meeting by Arthur Merrill and Ray King.

La Casa looks Members' films have been the order of the evening at late meetings of La Casa Movie Club of Alhambra, in California. Among the pictures presented have been *Yosemite*, by D. G. Sample; *The Old Home Town*, by Ralph Ingham; *Mexico, 1942*, by Margaret Neiger; *Imperial Valley* and *Southlands Mission*, by J. P. Overholtzer; *Mountains of Southern California*, by O. C. Jessen; *Vacation at Home*, by D. Gardner; *California Logging Industry*, by Roy Wheeler; *Hallowe'en* and *Holiday Greetings*, by William R. Wyatt; *New England Scenes*, by F. A. Manuel; *The Possum and Her Young*, by J. R. Johnson.

Washington film news

[Continued from page 450]

two issues of a newsreel company for a single week. The five United States newsreel companies will rotate in supplying the reel, and each issue will bear the main and end titles of the company supplying it for that week. Distribution will be made through the Army's Special Services Division.

Behind the newsreel is a desire to supply service men with a reel more to their liking than those that they have been receiving in the past. Reports show that service men, in addition to significant news stories, like to see humorous items, sporting events and an occasional bathing beauty, and the newsreel will be made up with a view to gratifying these tastes.

The newsreel has no bearing on the "G.I. Movie" programs reported in this column several months ago.

* * *

MISCELLANY

Importance of the short subject was indicated recently with the announcement that the yearly "take" through short subject distribution by principal film companies was about twenty million dollars.

* * *

Commercial exhibitors are worrying about the fact that business in neighborhood theatres has declined from three to five percent during the past year.

* * *

The March of Time film, *Fascist Spain*, has been banned by the Argentine censor.

* * *

Films made by French artists who have in any way collaborated with the Germans are banned for showing in North Africa. Among the taboo performers is Danielle Darrieux.

* * *

Clark Gable, back briefly from the war fronts, urges that more entertainers be sent overseas. At a Washington press conference, Gable lauded the work being done for the troops by Bob Hope. He says that the boys whose outfits Hope has visited "talk about it for weeks afterward."

* * *

This Is The Army has raised more than $5,000,000 for the Army Emergency Relief Fund.

ON TARGET

Kodak optical systems for fire control destroy the legend of "German supremacy" in lens making

For America's bombsights—which have shown our enemies the bitter meaning of "high altitude precision bombing"—most of "the optics" are made by Kodak.

For our Army and Navy, Kodak also makes 29 of the most complex types of optical systems for fire control—the sighting of guns—including the famous height finder for anti-aircraft.

GERMANY has enjoyed a reputation for world leadership in lens making. But—as so often happens—reputation outlived performance.

Well before Pearl Harbor, Kodak optical research was developing lenses superior to any ever made by anybody, anywhere. An outstanding development has been the perfecting for new, finer cameras of a revolutionary new optical glass which gave lenses greater speed—definition . . . or could more than double the "field of view" of a fire control periscope.

This glass was immediately incorporated in instruments for fire control . . .

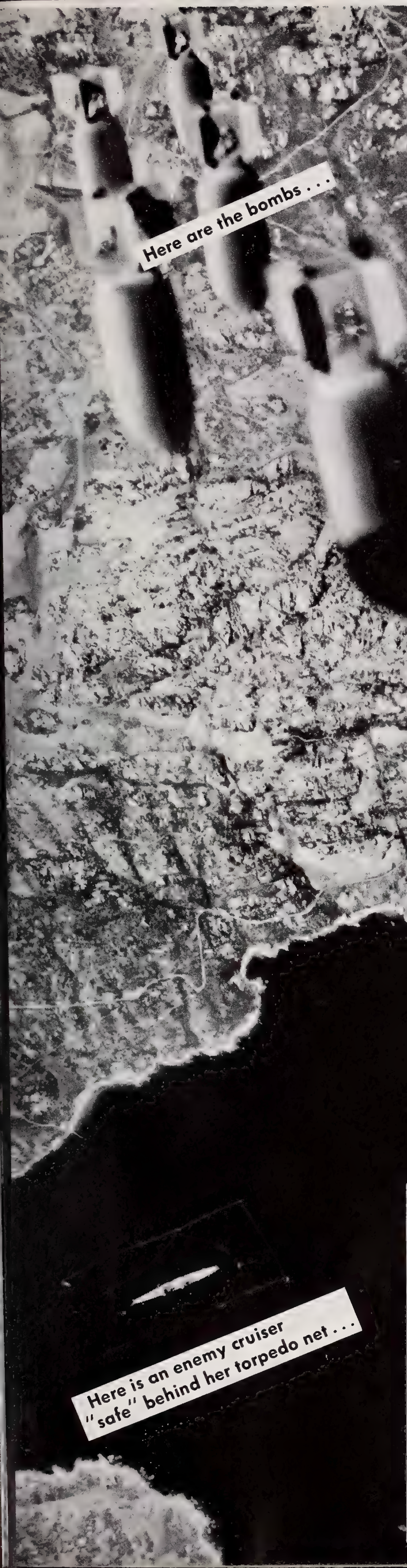
In this war, fought at great heights and distances, effective fire power—hits, not "tries"—is the result of sighting through a series of lenses . . . an optical system . . . which locates, magnifies, and "ranges on" the target.

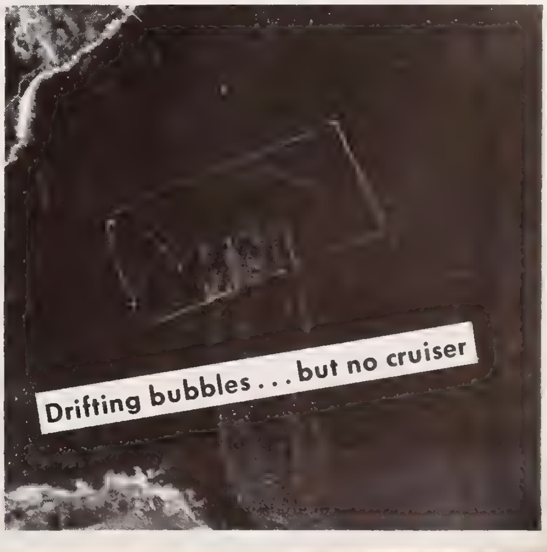
Army Ordnance experts now report: "We have examined captured German sights and periscopes and, element for element, we are turning out better material."

The effectiveness of American fire power is making history . . . Eastman Kodak Company, Rochester, N. Y.

REMEMBER CORREGIDOR? *. . . and the last words over their radio—"Just made broadcast to arrange for surrender . . . everyone is bawling like a baby . . . I know how a mouse feels. Caught in a trap waiting for guys to come along to finish it up." Corregidor is a stern example to us at home.* **BUY MORE WAR BONDS.**

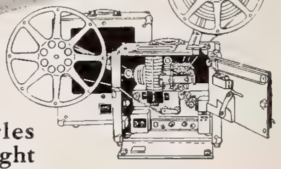
Serving human progress through photography


Here are the bombs . . .
Here is an enemy cruiser "safe" behind her torpedo net . . .



Official Photographs, U. S. Army Air Forces

Hometown Christmas
...for YOUR fighting man



FILMOSOUND V...— An achievement in B&H engineering which maintains high performance standards despite restrictions of critical materials. This projector is now made only for the armed forces.

He may be half a world away from you and the things that *mean* Christmas to him . . . but even in some strange part of the world . . . there's *one* familiar bit of home . . . *one* thing you both have shared and enjoyed together countless times.

There are MOVIES!

And again *this* Christmas you'll be sharing them . . . for overseas on *every* battlefront and battleship . . . in camps and bases . . . Filmosound Projectors will be clicking off movies . . . reminding your fighting man that the spirit of Christmas *still lives* in the world he's fighting for. And you may share these same films with him . . . and feel *less* lonely for the sharing.

B&H Filmosound Library offers you *and him* a great selection of special Christmas films. There's *Scrooge,* which is Charles Dickens' immortal *Christmas Carol* brought to life. There are *A Saviour Is Born* and *Child of Bethlehem,* beautiful filmings of the *First* Christmas.

Then, for pure holiday fun, there are thousands of Hollywood comedies, cartoons, shorts to build into a *memorable* Christmas home movie program.

And if you want to see what *your* fighting man in Africa or Italy is doing, get *Battle for Tunisia, Axis Crushed in Africa, Italy Surrenders* or *Allies Move In.*

Let Filmosound Library help you share Christmas with the boy you love . . . who's far away *this* Christmas. Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*

PERHAPS *YOU* CAN HELP US PLAN THE FUTURE OF OPTI-ONICS

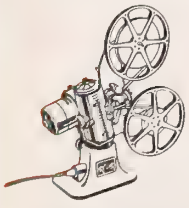
We need expert engineers experienced in electronic and mechanical design to help us explore the broad peacetime horizons of Opti-onics. This is a *big* job . . . it takes *big* men. If we're talking to you, write us your whole story and send your photo. We'll set up an interview. Address Chairman, Opti-onics Development, 7100 McCormick Road, Chicago 45, Illinois.

* * *

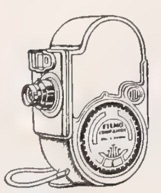
*Opti-onics is OPTIcs . . . electrONics . . . mechanICS. It is research and engineering by Bell & Howell in these three related sciences to accomplish many things never before obtainable. Today Opti-onics is a WEAPON. Tomorrow, it will be a SERVANT . . . to work, protect, educate, and entertain.

*Trade-mark registered

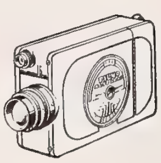
BUY WAR BONDS



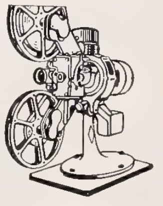
FILMO-MASTER "400"
8MM. PROJECTOR



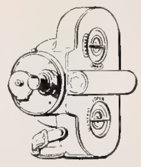
FILMO COMPANION
8MM. CAMERA



FILMO AUTO LOAD
16MM. CAMERA



FILMO MASTER
16MM. PROJECTOR



FILMO 70-E
16MM. CAMERA

These famous B&H products and the new ones you'll see after the war *won't* be "emergency-assembled" from leftover parts. They'll be as *carefully* engineered . . . as *precisely* built . . . as *rigidly* inspected as any B&H product has *ever* been. You'll buy them and *use* them with the same pleasure and *confidence* you've *always* had in equipment built by Bell & Howell.

RETURN OLD PROJECTOR LAMPS WHEN ORDERING NEW ONES

Products combining the sciences of OPTIcs • electrONics • mechanICS

PRECISION-
MADE BY

Bell & Howell

Bell & Howell Company
1843 Larchmont Ave., Chicago 13, Ill.
Please send me Filmosound Library Catalog and Supplements ( ) and reserve the following Christmas

films..
....
....
for.......................................
(date)
Name..
Address..
City.................................... State...... MM 12-43

LIBRARY OF CONGRESS

0 007 552 282 4